



THE ARCHAEOLOGICAL  
MUSEUM OF THESSALONIKI





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D.V. GRAMMENOS



THE ARCHAEOLOGICAL  
MUSEUM OF  
THESSALONIKI



JOHN S. LATSIS  
Public Benefit Foundation





IN THE ARCHAEOLOGICAL MUSEUM OF THESSALONIKI, one of the most important museums in Greece, exceptional monuments are exhibited that attest to the civilisation and age-old history of Macedonia. I am pleased that, through the publication of this elegant volume, the John S. Latsis Foundation and EFG Eurobank Ergasias are making these exhibits accessible to the broader reading public.

In recent years, after the sensational finds of Vergina, a great many new finds and new data have kept coming to light. The archaeological landscape of Northern Greece has changed dramatically as these new findings supplement our knowledge of the region's history from the Palaeolithic Period to modern times. The collections of the Archaeological Museum of Thessaloniki have been considerably enriched with important new artefacts.

This exhibition coincides with the full renovation of the Museum and the fresh exhibition of its collections in such a way as to meet the needs of the modern visitor. The aim of the new exhibition programme of the AMT is to publicise the cultural past of Macedonia, as well as significant aspects of Balkan history. In July 2004, the Museum's central section was inaugurated with an exhibition entitled "The Gold of Macedon", showing the high social, financial, cultural and artistic level of the Macedonians in the second half of the 4th century BC, a period of profound change that marked the beginning of an era in which rapid transformations took place in the world.

The informative text and photographs in this book disclose the rich and brilliant past of Macedonia, from the prehistoric to the early Christian centuries, from the development of the first settlements and the birth of the cities to the pinnacle of Macedonian grandeur. They also reveal how many features of Greek art were disseminated to the East and West by the Macedonians during the era of Alexander the Great and his successors; these features laid the foundation for modern European civilisation. Wholehearted congratulations are due to the author and to all those who collaborated to delight us with this book.

PETROS TATOULIS  
Deputy Minister of Culture



△ THROUGHOUT THE CENTURIES since prehistoric times, Macedonia has manifested a prolific and multifaceted archaeological mosaic.

Concealed under the Macedonian soil are antiquities of unparalleled value, products of the reciprocal relationship between religious, cultural and social influences and exchanges with the rest of the Hellenic world. They range from the earliest organised settlements of the Neolithic period to elaborate works of metal, gold, glass and pottery, and from the precious funeral offerings of Macedonian tombs to the exceptional sculptures and venerable sanctuaries of the Archaic and Hellenistic periods.

The masterpieces from the Archaeological Museum of Thessaloniki that are included in this book constitute irrefutable evidence of this cultural wealth.

This year, the John S. Latsis Foundation and EFG Eurobank Ergasias, with consistency and dedication to our cultural commitment to publicising the museums of Greece, are presenting a book devoted to the Archaeological Museum of Thessaloniki. The coincidence of this publication with the full renovation of the Museum may be regarded as a felicitous convergence of the Greek state with private initiative in the effort to make the Hellenic civilisation known to the ends of the earth.

Warm thanks to the author, archaeologist D.V. Grammenos, and all those who contributed to this publishing initiative.

MARIANNA J. LATSIS





IN THE FOLLOWING PAGES, an effort has been made to give a brief but, I believe, concise account of many issues relating to the greater geographic area of Macedonia, as the Archaeological Museum of Thessaloniki, now an autonomous regional unit of the Ministry of Culture, constitutes a point of reference for the Macedonian past as a whole. I have made reference to the history of Macedonia and Thessaloniki from the prehistoric period to late antiquity, to the re-exhibition programme of the reconstructed Archaeological Museum of Thessaloniki, and to the excavation work conducted in Macedonia during recent decades, particularly after the Vergina find in the late 1970s. I believe that this book will contribute decisively to promoting the view that the AMT has a great deal to contribute to the cultural role of the city we are accustomed to calling the metropolis of the Balkans, because it is. It was for these reasons that I was especially pleased to undertake the writing of this present volume.

I would like to thank the Latsis Group and EFG Eurobank Ergasias, which decided to include the Archaeological Museum of Thessaloniki among its publications. It is well known that their selections to date constitute a substantial cultural contribution, since they give today's reader an opportunity to approach significant aspects of the past through a responsible publication of the highest quality. Warm thanks are due to Mrs Marianna Latsis for her constant interest in and sensitivity to issues related to our culture. Special thanks to Mr Vangelis Chronis, General Manager of the Latsis Group, for the support and understanding he has shown in all matters arising during the course of publication.

For their excellent work and cooperation, I would like to thank Ms Irene Louvrou, who was responsible for the editorial supervision, Dimitris Kalokyris for his artistic supervision, photographer Giannis Patrikianos, as well as all the others who contributed to the book. Thanks are also due to AUT Professor Emeritus of Classical Philology Kyriakos Tsantsanoglou for kind permission to use his texts.

D.V. GRAMMENOS, Archaeologist  
Director of the Archaeological Museum of Thessaloniki





# INTRODUCTION

*Dedicated to the memory of all those who worked  
at the Archaeological Museum of Thessaloniki*

THE QUESTION of constructing an Archaeological Museum in Thessaloniki was first raised in the early 1930s.<sup>1</sup> The building that was finally inaugurated early in the 1960s – no less than forty years later – was designed by the distinguished architect Patroklos Karantinos (1903–1976) and constitutes one of the most significant buildings in the city, certainly its most important example of modernism. A recent exhaustive monograph<sup>2</sup> about this work has provided us with the following information.

The Museum and the region in which it is located should, according to Karantinos, constitute a single cultural core that would include an Art Gallery on the former site of the old Military Theatre. He also proposed that the Museum include a Byzantine section, which, as we know, was built separately during the 1980s and 1990s on an adjoining lot. Karantinos drew up four preliminary designs: one rectangular, one cruciform in the centre, one circular and another which, amended, became the final, present building. The Byzantine section was incorporated into the centre and was surrounded by the section on antiquity.

The basic principles of the design were the separation of the two sections, the partitioning of the section containing the offices, laboratories, storage areas and library: a “T-shaped structure with a lower horizontal arm that accommodates storage areas and workshops, while in the section perpendicular to it (on a pilotis owing to the height difference in the terrain with the ground floor museum) are the offices and the library.”

He also took into account the height difference in the terrain of the two exhibition areas (large and small ¶), and laid them out hierarchically around a natural atrium, with horizontal strips of lighting under the flat roof – the proposal for the lighting was ultimately not implemented – visible stone masonry and the widespread use of glass bricks. This building can be described by the terms bright, light, open-air, and anti-monumental, notions that surely make it the architect’s most mature work, as it appears to have expressed his views completely. In the late 1970s, the so-called New Wing was added (to accommodate the Vergina find), while at the end of the 1980s, a storeroom was built to house the epigraphic material, and the exhibition area of the “small ¶” and the Manolis Andronikos Hall were both modified to meet modern museological specifications, i.e. low suspended ceilings and other similar exhibition practices.

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THE EXHIBITION HISTORY of the Archaeological Museum of Thessaloniki (AMT) is a long and varied one that reflects the needs felt and practices followed during recent decades. In the 1960s and 1970s, however, two major exhibitions were mounted that defined exhibition practices in central Macedonia for some time. One was the Sculpture Gallery set up in the area of the “large ¶” by G. Despinis, then Curator of Antiquities and now Professor Emeritus of Classical Archaeology at the Aristotelian University of Thessaloniki (AUT). The other was the exhibition on Prehistoric Macedonia which was mounted in the “small ¶” to the left, curated by the late Agnes Sakellariou (with findings mainly from the excavation of Papadimi Komotini and the excavations by W.A. Heurtley).

The churchyard of Agios Georgios (Rotunda). This monument housed antiquities from Macedonia and Thessaloniki immediately after it was liberated.



The old Archaeological Museum in Thessaloniki (Yeni Mosque).

Then there was an exhibition with finds from ancient cities, primarily from the excavation by the American School of Classical Studies at Olynthos during the inter-war period, which was organised by the then Curator Eugenia Giouri and the late Mary Siganidou. The exhibition was supplemented by significant finds from the Byzantine period curated by N. Nikonanos (then Curator of Antiquities and now Professor of Byzantine Archaeology at the Faculty of Architecture of the AUT Polytechnical School). The works were directed by A. Varvitsas and the late Ph. Petsas and Ch. Makaronas.

The importance of these exhibitions in providing the citizens of Thessaloniki with some initial information about the recent and distant past of Northern Greece was incalculable, as it brought the fledgling archaeologists of the AUT in the 1960s into direct contact with their fields.

In other words, there was a conscious realisation that for the first time the past could be reconstituted, 50 years after the city's liberation, by following the canons of art history, i.e. its evolution from the Archaic period until late antiquity, or those of ancient topography (objects from ancient cities, particularly on Chalcidice) by using the stored or haphazardly exhibited archaeological material in the Old Museum (Yeni Mosque). This was a truly

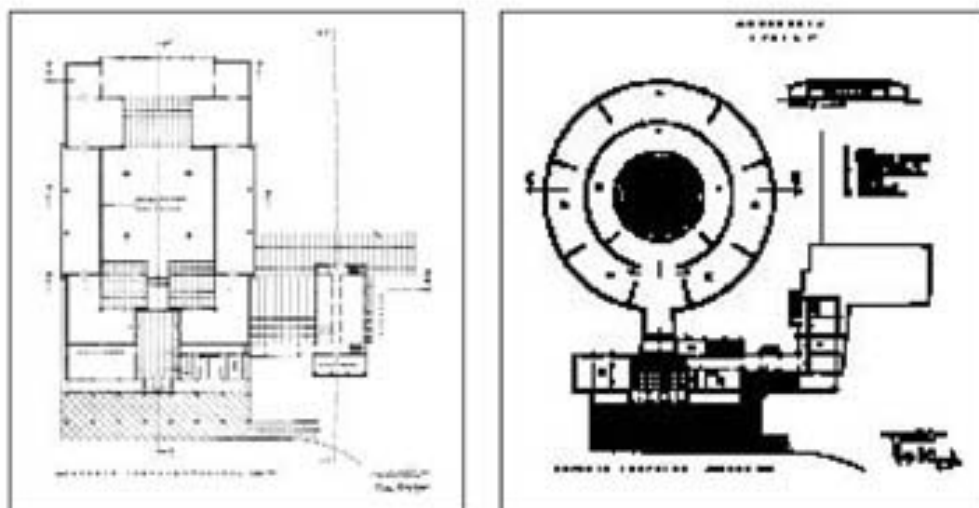
significant and unprecedented event for Thessaloniki, especially in a building in the late modernist style, when a short distance away (in the Rotunda area) were entire, virtually intact sections of settlements from the late period of Turkish rule.

As we enter today's Manolis Andronikos Hall from the left (which of course still has the same area and title) we can see, following its conservation, the find from the cemetery of Derveni, which was amazing for its time. Later, around the end of the 1970s, the most significant part of the Vergina find was exhibited in the "small ¶". This section (much fuller and together with the Derveni find and others) was moved early in the 1980s to the New Wing built especially for it; at the same time the extremely important find from the cemetery of Sindos was exhibited in the "small ¶", while the prehistoric collection was accommodated in the M. Andronikos Hall.

Toward the end of the 1980s, the latter exhibition was transferred to the back of the ground floor of the New Wing while an exhibition of the Archaic finds from Central Macedonia was mounted in its front part.

It would be truly useful, although obviously impossible, to have the AMT returned, to the last detail, to its initial state when it was inaugurated early in the 1960s, and for a new museum to have been built elsewhere, designed from the ground up, that would have taken into account the parameters of the new archaeological and museological needs.

The external appearance of the new building (under renovation) which has already been declared a heritage building, will not change nor will its interior spaces; a considerably simplified underground area has been built under its interior atrium to include, among other things, a multiple-use hall and two smaller halls for temporary exhibitions. The entire north part of the eastern court will be occupied by the electrical and mechanical installations and later, the building's new wing will also be rebuilt.



Preliminary drawings by Patroklos Karantinos for the Archaeological Museum of Thessaloniki (AMT).



The AMT in the early 1960s.





DURING THE 1980s and 1990s, the AMT took part in all exhibitions about Macedonia that were held virtually anywhere in the world. On the occasion of the 2300<sup>th</sup> anniversary celebration of the founding of Thessaloniki, a comprehensive exhibition about Thessaloniki was held in the east wing of the "large ♣" under the direction of the late Ioulia Vokotopoulou<sup>3</sup> and a book was published containing reprints of the most significant articles about the city's archaeology.<sup>4</sup> With the designation of Thessaloniki as Cultural Capital of Europe in 1997, many temporary and two permanent exhibitions were held at the AMT: one, in the area on the upper floor of the New Wing, was the new exhibition entitled "The Gold of Macedon" mounted after the Vergina find was transferred to the Museum of the Royal Tombs on the site; the other was the exhibition "Prehistoric Thessaloniki" on the ground level of the same wing.

All this exhibition activity<sup>5</sup> was in each case a product of heterogeneous conditions and coincidences: a change of attitude about the layout of exhibition areas; urgent circumstances requiring the immediate exhibition of significant finds; the prevalence of the view that excavation finds should be exhibited as a whole and not as selected objects (as in the case of the finds from the Sindos cemetery in the "small ♣"); the virtual identification of the role of the Museum with national claims; the ascendancy of new trends in favour of dismantling "anachronistic" exhibitions of the Sculpture Gallery type from the foregoing period; confirmation of the view that, at least in the beginning, the main Museum on Macedonian soil should be part of "southern developments" (as we know them from the classical histories of ancient art, apart from those of the Cretan and Mycenaean cycle); emphasis, especially in the prehistoric exhibition, on the capability of Greek research to keep pace with modern research and theoretical trends, etc. All these conditions and many others provided fertile ground for musings by theoreticians of museology.

It is thus clear that the Archaeological Museum of Thessaloniki has shown considerable adaptability to its social environment mainly owing to the nature of its exhibits, the majority of which cannot be fully understood solely as artefacts of unique value, deployed solemnly and immovably. It would be very difficult to devise a different version for the major sculpture galleries of the West (Acropolis Museum, Munich Glyptothek etc).

The new general planning provides for the inclusion of the main section of the Museum's exhibition areas known from the past, i.e. the "small ♣", to which, with some additions or variations, the exhibition in the new wing entitled "The Gold of Macedon" will be transferred. The "small ♣" will once again have an area of about 600 m<sup>2</sup>.

Immediately afterwards, the exhibition on the prehistoric era in Macedonia will be moved to the underground area mentioned above (about 300 m<sup>2</sup>) and, later, the following sections will be set up in the so-called "large ♣": "The birth of the cities", "From the kingdom to late antiquity in Macedonia" and "Thessaloniki: The early centuries".

Approval has been obtained from the Central Archaeological Council (CAC) for the entire exhibition proposal. In this book we shall follow the course of this proposal, as though this exhibition had already been mounted. In reality, all the objects from previous exhibitions and from the storage areas of the Museum are currently being housed in pre-fabricated storerooms in its east and south courtyard, while the building is being reconstructed by the Ministry of Culture on the basis of a design by architect Nikos Fintikakis.

The exhibition proposal incorporates all recent museological and museographical specifications, so that the reconstructed building will accommodate all the areas, signs, and functions proper to a modern museum, including services for persons with special needs in all categories.



Schematic map of the reconstructed museum.







Roofed area of the AMT before re-construction.

The pages that follow have been written under transitional conditions for the Archaeological Museum of Thessaloniki (October 2003-January 2004) and describe an exhibition that has not yet been set up.

The nature of the finds in a Museum like the AMT argues in favour of our proposal regarding thematic units, given that it houses a wide variety of artefacts, in terms of their origin: major excavations in cities and cemeteries, large excavation projects in prehistoric settlements, random finds and objects found on the surface, private collections, and ancient objects obtained from illegal antiquity dealers, confiscations etc. In other words, all periods of the past are represented by some ancient artefact of confirmed authenticity. This of course does not mean that a museum which has selected objects exclusively from donations, purchases, etc. cannot mount an exhibition or exhibitions based on thematic units. The difference is that in this latter case, the context of an object in a thematic unit can only be textual and visual, such as in the exceptional case of the presentation of daily life in Byzantium.<sup>6</sup> In our case, however, virtually every object in our exhibition originated from an excavation, giving it a more comprehensive context as well as a textual and visual one. Thus it is possible that a vessel could be part of the thematic unit "Weaponry" (owing to the scene depicted on it) and at the same time constitute a funeral offering from the cemetery of a 4<sup>th</sup> century BC city.<sup>7</sup>



# P R E H I S T O R Y

P R E H I S T O R I C RESEARCH before and during the interwar period was carried out exclusively by foreign scholars such as L. Rey, a member of the French expeditionary force in World War I, and British archaeologists S. Casson and W.A. Heurtley, who conducted many surface and subsoil explorations in an anthropogeographical and natural landscape that we find very moving today, and that we shall attempt to convey in the display cases, on the basis of descriptions by travellers and archaeologists, drawings and photographs from publications related to the excavations, reports in international magazines, or on the cigarette or biscuit cartons etc. in which these objects were packed then. These researchers published their works systematically, so that today they are valuable from every standpoint.

After a great delay, perhaps as much as three decades after the war, Greeks began to join in this field of ancient knowledge. Today we have some facts and artefacts from the Palaeolithic Age: the Nikitis *uranopithecus* and the Axios region, the Petralona cave and the Neanderthal skull, a surface find of implements from the Mousterian (Middle Palaeolithic) Age, both in the region of Zagliveri Langada, and in that of Drama, but also in the Palaeolithic flint quarry at Petrola Xanthi. This period will be represented, to the degree feasible, by casts of sections of the *uranopithecus* and Petralona skulls.



W.A. Heurtley



S. Casson

LEFT: Views of a schematic anthropomorphic terracotta figurine with a bird-shaped head representing a standing female figure. The breasts are indicated by two slight protrusions in the clay. The arms seem to be bent back at the elbows, and are rendered schematically with triangular appendages. The legs are wedge-shaped and stuck together. Anatomic features such as the navel and spine are indicated by deep flutings. Traces of red pigment have been retained in the flutings. The polished surface is a chestnut colour. From the settlement of Stavroupoli Thessaloniki, Late Neolithic Age.





Storage jars (*pithoi*) from the Bronze Age, in the excavation at Tsakouitsa, Kilikis (Casson, 1926).



Prehistoric "tourna" settlement at Tsakouitsa, Kilikis (Casson, 1926).



Excavation of the Iron Age cemetery at Tsakouitsa, Kilikis (Casson, 1926).



Prehistoric tumulus settlement at Lebet Thessaloniki (Rey, 1921).

Aerial photograph of the trapezium-shaped settlement at Karabournaki Thessaloniki (Rey, 1921).







Industrial product packages used by W.A. Heurtley to protect findings from excavations.



Flint tools of the Upper Palaeolithic Age from Petros Xanthi. Similar tools have been found in the region around the source of the river Angitis (Prefecture of Serres) and in the district of Zagliveri Thessaloniki.

Uranopithecus was an anthropoid, an ancestor of man, who lived about 9 million years ago in a savannah environment. The morphological features of the skull appear to lead to the view that it was a common ancestor of both the Neanderthal and modern man (*Homo heidelbergensis*) who lived in about 200,000 BC. These skulls were found by Giorgos Kouphos, professor of palaeontology at the AUT during systematic explorations in Chalcidice (Nikitis) and in the region of the Gallikos River. The Petralona skull was found accidentally in a cave at Petralona,

Chalcidice in 1960. Anthropologist Aris Poulanos immediately began his exploration of the cave, which he continued for years. This cave can be visited, and there is a Museum on the site.

No remains from the Mesolithic age are known to have been found yet in northern Greece.<sup>8</sup>

The subsequent prehistoric ages are not presented on the basis of chronological criteria (Middle and Upper Neolithic, the Bronze Age, the Iron Age) but rather on that of the daily practices of human beings in each age.

Any cultural differentiations from one age to another will be evident in specific practices, the museological treatment of which makes the past seem more familiar to modern man.



Cast of Uranopithecus skull, Nikitis Chalcidice. This skull is the oldest of the Neanderthal skulls from Petralona.

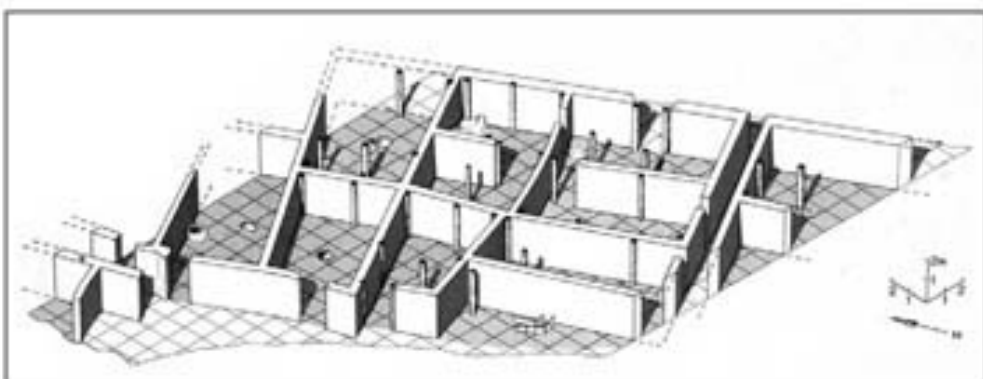


Cast of skull from Petralona. Neanderthal man.

### The settlements

In all regions, even in the semi-mountainous reaches of Macedonia and the Balkans, but also in the Near and Middle East, settlements have been found with an astonishing density, approaching that of modern villages. Also, the settlements of the Neolithic Age sometimes cover surprisingly large areas, i.e. they can occupy more than 30 hectares, while the settlements of the Bronze and Iron Ages are low hills (*toumbas*) created by continuous human habitation in a more limited area than in the Neolithic Age.

These *toumbas* constitute characteristic points on the Macedonian landscape and have always been justifiably confused with the *numuli* (burial mounds) of Macedonian tombs.



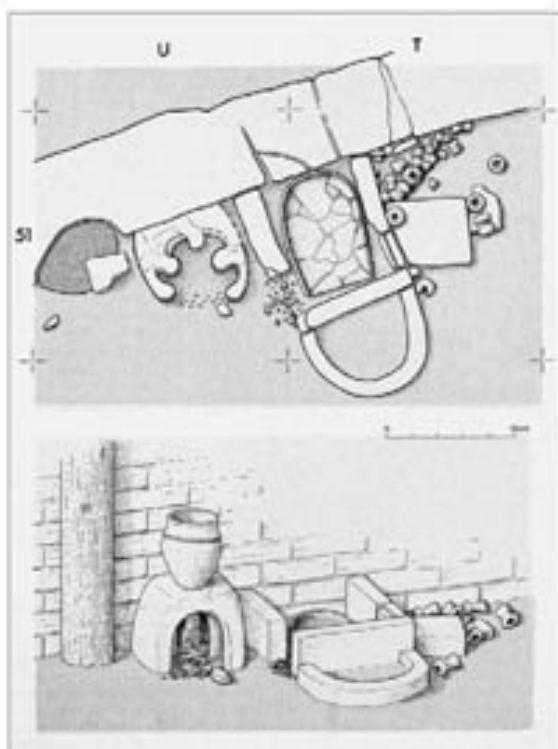
Artist's reconstruction of habitation remains from the Iron Age in Kastanas (Hänsel, 1989).

### Agriculture, animal husbandry, hunting, fishing

Food production, hunting and fishing were man's primary productive activities. The study of these activities is based on evidence from excavations, i.e. burnt seeds from crops of all types, mainly cereals, fruit etc., the bones of animals, domesticated and not, molluscs or fish bones. These studies establish the economic base of the prehistoric community that is being excavated using a specific methodology and research goals. In some special studies, the physical environment of the settlement can be reconstructed.

These human activities did not change significantly from one age to the next. The percentage of sheep and goats was always large, followed by swine and cattle, while in the Bronze Age, hunting increased. Seafood also constituted a necessary supplement to the diet. Studies of the methods used to raise animals and of the consumption of live animal by-products, and the tasks associated with them (wool, milk, manure, rural chores, stables, etc.), the slaughter and consumption of their meat, and all the animal products used after consumption (bones, skin), their symbolic and ideological essence in human thought as rendered representationally (e.g. figurines of animals etc.) are equally significant issues in archaeological research. The entire food production cycle and related issues constitute, or should constitute, a fundamental means of approaching the cultures of the past.





Artist's reconstruction of household objects (hearth, container) and objects from outside the Iron Age house in Kastanas (Hänsel, 1989).



Vessel with seeds. Assiros, Late Bronze Age. Vessel containing seeds burned in a fire are often found in excavations and constitute valuable "closed" data for archaeologists and palaeobotanists.



Large grinding stone with stone pestle. Assiros, Stone Age. Their use was identical to traditional usage in modern societies.



Bone fishhook. Stavroupoli, Late Neolithic. Similar fishhooks, both bronze and bone, dating from as early as the Neolithic Age, have been found in excavations of settlements in many regions.



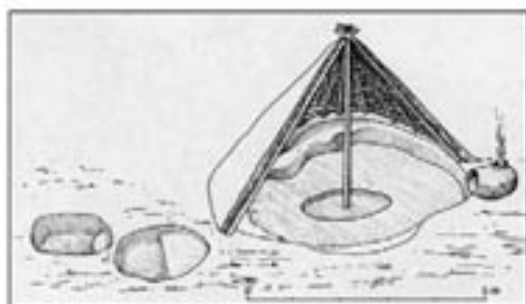
Vessel that may have been used to make butter. Mesimeriani Tomba Thessaloniki, Early Bronze Age.

## Architecture

### DIFFERENTIATIONS WITH THE SOUTH

In the Neolithic Age, houses were built according to the space available, most of the time placed very close together, and perhaps in clusters. They were often surrounded by a deep trench either for defence purposes, or to demarcate the vital space of the settlement, etc. Houses were simple pits covered with reed matting and skins, but also ground level buildings, square or oblong structures ending in an apse. Houses in other periods were similar. Their substructures were usually of stone, whereas the upper structure was either wattle and daub between posts, or sun-dried mud bricks.

The Archaeological Museum of Thessaloniki (AMT) operates many systematic excavation projects from which the household of that distant period, in the broad sense of the term, can be roughly reconstructed. Ceramics, tools, spindle whorls and loom weights, a variety of artefacts, etc. constitute sets of objects found inside houses, i.e. units of broader social groupings. Households vary in form from one age to another and the study of each one means becoming involved with the productive and ideological processes of the settlement as a whole or of a network of settlements.



Artist's reconstruction of a dug-out house and pits.



*Prachous*. The one-handled *prachous* is a vessel typical of the age throughout the Balkans. These particular samples were part of the household in a burned and partially excavated house, Mesimeriani Tombs Thessaloniki, Early Bronze Age.



Clay spoon. Shells (oyster) were also used as spoons. Perivolaki (old name for Saeatse) is a significant prehistoric settlement in the valley west of Langada. Perivolaki, Late Bronze Age.



Base of a pot with impressed straw. Imprints of straw but also textiles, particularly wool, are fairly rare and always valuable for research dealing with basket-weaving and weaving. Vassilika Thessaloniki, Late Neolithic Age.



*Kratentes*, i.e. one of the two forked stands required to support a spit. Kastanas Thessaloniki, Early Bronze Age.



Bone comb. Stavroupoli, Thessaloniki, Late Neolithic Age.



Bronze double axe. Toumba Thessaloniki, Late Bronze Age.



Bone awl, bone dressing pin (perovi), whetstone, stone saw. Kastanas, Late Bronze Age.

Clay spindle whorls.  
The distaff, i.e. a wooden  
rod for spinning wool,  
was passed through the  
holes in the whorls.  
Assiros Thessaloniki,  
Late Bronze Age –  
Early Iron Age.







Clay spool. Assiros, Iron Age.



Loom weights from the prehistoric settlements of Kastanas and Assiros, Bronze Age.



Rounded sherds with hole. Used as loom weights. Assiros, Late Bronze Age-Early Iron Age.



Bone dressing pin with incised decoration, Toumba Thessaloniki, Late Bronze Age.



Bone dressing pin, Toumba Thessaloniki, Late Bronze Age.



Clay wall reliefs. From the half-excavated and burned house in the prehistoric settlement of Mesimeriani, Toumba Thessaloniki, Early Bronze Age.



At the end of the Neolithic period in the northern Helladic region and elsewhere, the phenomenon of early urban groupings is observed. The same thing was true in the Levant, where the population began gathering together in large settlements, accompanied by the appearance of metalwork, sanctuaries, gradual hierarchical organisation, the expansion of trade, the development of script using ideograms, etc.

But none of this sheds light on the conditions required for Macedonia to make the transition to a palace culture, as occurred in the southern Aegean (Minoan, Mycenaean, Cycladic cultures). Throughout the Bronze Age (especially the Late), phenomena of social differentiation can certainly be detected in Macedonia; as can the appropriation of features from the urbanised cultures to the south (central hierarchical organisation, concentration of goods, imitations of production methods such as Mycenaean pottery and others); however, the explanations for the differences between Macedonia or rather the Balkans and the Aegean, are no longer simple; they have become extremely complex.





Stone mould. Stone moulds were widely used in the Late Bronze Age for the manufacture of tools (axes, chisels etc.) and jewellery. Asiros, Late Bronze Age.











#### Treasure of Petralona.

This is a group of many bronze tools (chisels, axes, wedges) found in a vessel in the rural region of Petralona, Chalcidice.

The treasure was divided into two: its other half is in the National Archaeological Museum in Athens.

The unearthing of valuable bronze tools is not an unusual phenomenon in the Balkans and Central Europe.

This group testifies to the progress made in acquiring specialised skills in many realms: the extraction and processing of metal, the processing of wood, etc.

## Burial practices

Large prehistoric cemeteries similar to those found in the rest of the Balkans have not yet been excavated in Macedonia. Our acquaintanceship (in Thessaly and in Thrace) with such significant data is, for the time being, limited and occasional. Physical and biological anthropology developed late in Greece, although the initial difficulties now appear to have been somewhat overcome and anthropological investigation in fields such as demography, mortality, DNA analysis and palaeopathology has begun to develop.

From the research that has been carried out to date it can be concluded that Neolithic graves in Macedonia were located at the limits of the settlement. In the Early Bronze Age there were organised burial sites, outside the settlement, while in the Late Bronze Age and Iron Age we can speak of organised cemeteries, most often tumuli, of a family or community nature. In all periods, the dead were either burned and their remains were placed in an ash urn, or they were buried.



Skull bearing signs of having been drilled. The discovery that drilling was used as a surgical procedure during the Late Neolithic Age in Macedonia is a fact with high anthropological significance. Anaesthetics appear to have been prepared with processed natural substances. Stavroupoli Thessaloniki, Late Neolithic Age.



Arm bones with indications of osteoarthritis. Stavroupoli Thessaloniki, Late Neolithic Age.



Lumbar vertebrae. Stavroupoli Thessaloniki, Late Neolithic Age.



Lower jaw bone with evidence of tooth decay. Stavroupoli Thessaloniki, Late Neolithic Age.

## Pottery

In all places and at all ages, pottery was and may still be (but with an entirely different perspective) the pre-eminent material remains for the study of a settlement or culture, since it is relatively unaltered and is preserved in large quantities both as sherds and as complete whole vessels.

Applying archaeometric developments to pottery today, we can trace the sources of the raw material, the technology, manufacturing and firing, we can identify food remains (and therefore the anthropology of nutrition), trends in decoration and the typology of pots, etc. Each age has a particular typology of vessels that corresponds initially to specific needs: storage, cooking and serving. The typology of serving vessels in particular began somewhat later, perhaps during the Late Neolithic Age. This fact signified a change in eating habits. At the same period, the use of decoration became more extensive, sometimes producing works of art. During the Bronze Age, pottery once again became monochromatic, its sole decoration being incised designs, while during the Late Bronze Age, painted decoration can be seen again.



Jar and pithos. Storage vessels. Ayios Mamas Chalcidice, Early Bronze Age.

Amphora with four handles and a stopper. Typical regional storage jar. Kastanas, Late Bronze Age.







*Prochooi*, vessels for storing liquids, Assiros, Late Bronze Age.





Cooking pots. Assiros, Iron Age.



Closed storage jar with  
two handles. Sindos,  
Early Bronze Age.



Kylix with painted  
decoration. Kastanas,  
Late Bronze Age.



Portable brazier used to  
carry lighted coals. Axiochori,  
Early Bronze Age.



*Phiale with painted cream-coloured decoration on a red ground, and phiale with painted red decoration on a cream ground. Among the most ancient examples of pottery from Central Macedonia. This Neolithic settlement was discovered and excavated during the digging of foundations for the Bellidis Conference Centre next to the Archaeological Museum of Thessaloniki. International Thessaloniki Trade Fair, Middle Neolithic Age. International Thessaloniki Trade Fair.*



Deep cup with painted decoration. Serbia, Late Neolithic Age. This was a Neolithic settlement in the region of Serbia Kozani where excavations were conducted by the British School of Archaeology, prior to construction of an artificial lake.





*Askos and piskhos with incised decoration with white slip. Typical pots of the period in terms of both their typology and their decoration (incised with white slip applied to the incised lines). Ayios Mamas, Early Bronze Age.*



*Deep cup with painted decoration. Serbia, Late Neolithic Age.*



*Kantharos-shaped cups, Early Bronze Age.*



*Single-handled cups, Mesimeri Thessaloniki, Early Bronze Age.*



*Minyan kantharos-shaped vessel, Kastanas, Middle Bronze Age.*



Beaked *prochoos* with incised decoration. Perivolaki, Late Bronze Age.



Beaked *prochoos* with painted decoration. It is typical of Central and Western Macedonia and Southern Albania. Matt painted pottery, Kalindola, Late Bronze Age.

Table legs with incised and painted decoration. Olynthos, Late Neolithic Age. At the edge of the archaic city that Philip destroyed in 348 BC, there is a Neolithic settlement which was explored during excavations by the American School of Classical Studies early in the interwar period.



Sherds of decorated pottery, Vasilika, Late Neolithic Age. Characteristic pottery from this extensive Neolithic settlement east of Thessaloniki.







*Phialai* with bifurcated handles. This is the most typical type of local pottery, Assiros, Late Bronze Age.



Baby's bottle with painted decoration. Tsakoumtsa, Early Iron Age. This settlement-cemetery was located on the banks of the Amatovou Lake, which is dry today, in the north part of the Prefecture of Kilkis, and had been excavated early in the century by the British archaeologist S. Casson, pioneer of archaeological research in Macedonia.



*Prochooi* with protrusions and relief decoration, and a beaked *prochous*. Ayios Panteleimon Western Macedonia, Iron Age.

Kantharos-shaped vessel with incised decoration and white slip. Tsakoussa, Late Bronze Age. It is a characteristic type of pot, usually decorated with linear, Greek key, zigzag or eight-shaped motifs, and found mainly in Central and Eastern Macedonia and the southern Balkans. Like this one, the decoration is mostly in metopes.



Small amphora with incised decoration. Kalindola, Late Bronze Age.





Two-handled pot with incised decoration.  
Perivolaki, Late Bronze Age.



Two-handled pot with incised decoration and  
pink slip. Assiros, Late Bronze Age.



Kartharos-shaped pot with incised  
decoration and white slip. Assiros,  
Late Bronze Age.

Sherd bearing the painted representation  
of a ship. Kastanas, Late Bronze Age.



### The stone-tool industry

The study of the stone-tool industry, starting from evidence of the use of such tools, has evolved into a dynamic branch of prehistoric research with a significant contribution to the history of technology. The processing of flakes of flint, obsidian or quartz to make knives, sickles, scrapers for leather, spear and arrow tips for hunting, etc. constituted a very basic activity. The term also included the making of all forms of food preparation implements such as pestles, mortars, handaxes and others.



Retouched stone flake tools. They were attached on an angle as the continuation of a curved wooden haft, i.e. they were parts of scythes. Thermi, Late Neolithic Age.

Cores of flint. Vasilika mine, Late Neolithic Age.



Retouched stone tools. Most of them were probably attached to a straight wooden handle to be used as a saw. Tounba Thessaloniki, Late Bronze Age.







Axes made of animal bones. Assiros, Late Bronze Age.

#### **Bone tools**

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Most, if not all, animal bone matter was used in ways and for purposes which research has begun to explore only in recent years. The use of bone tools of all types to process materials softer than bone, i.e. wood and leather, was widespread.



Dressing pins made of animal bones. Tomba Thessaloniki, Late Bronze Age.

## Figurines

Figurines were made almost exclusively of clay, marble, bone or oyster shells, rarely of other stone, and depicted men, animals and less often houses or everyday objects, in three dimensions. It would appear that figurines embodied many systems of signs corresponding to various manifestations of symbolic human behaviour, starting from games and bartering and reaching the point of transmitting knowledge and traditions, magic and worship.<sup>9</sup>



Anthropomorphic  
incised figurines.  
A Neolithic settlement  
that has not been  
excavated, with  
a wealth of surface  
findings. Proplitis  
Langada, Late  
Neolithic Age.



Zoomorphic figurine with drawn  
graphite decoration. Mylopetra  
Drama, Late Neolithic Age.





Clay head of a figurine. Obvious intention to render the colouring of the face (tattoo), perhaps also individual features, not infrequent in Neolithic figurines. Stavroupoli Thessaloniki, Late Neolithic Age.



Figurine with indication of dress. Stavroupoli Thessaloniki, Late Neolithic Age.

Legs of figurines with painted decoration. These may be the legs of large zoomorphic figurines. Arethoussa, Late Neolithic Age.



Stone figurine. Vasilika, Late Bronze Age.



Terracotta figurine. Therai, Late Neolithic Age.



Anthropomorphic  
figurines. Stavroupoli  
Thessaloniki, Late  
Neolithic Age.



Anthropomorphic  
figurines and pregnant  
figure. Vassilika,  
Late Neolithic Age.



Anthropomorphic handle on vessel.  
Mylopetra Drama, Late Neolithic Age.

### **Jewellery**

Jewellery made of clay, stone, shell, bone and gold expresses the desire to embellish both daily life and special occasions (e.g. ceremonies of a religious nature, feasts to celebrate a good crop). The preference for material that is resistant to time shows the importance people attached to these objects that accompanied them both in life and in death. During the late stages of the Neolithic Age, the use of horn jewellery and gold jewellery (i.e. hoop earrings) by a few members of the community made them objects of social prestige and imply new social conditions that became fully developed in the Bronze Age.



Shell pendants. International Thessaloniki Fair, Late Neolithic Age.





Necklace of shell  
and stone beads,  
and figurine-pendant,  
Stavroupoli Thessaloniki,  
Late Neolithic Age.

Necklace of stone, bone  
and shell beads and bone  
pendant. Vassilika,  
Late Neolithic Age.





Necklace of bone beads and animal teeth. Ayios Mamas, Early Bronze Age.

[Pg. 62] ABOVE: Elliptical gold plaque with hole. Palaiokastro Aravissos, Late Neolithic Age. This is gold jewellery of the Late Neolithic Age that was found when the prehistoric settlement of Aravissos Pella was discovered by being ploughed in the mid 1950s. It has been proven to correspond absolutely to that of the Late Neolithic cemetery in Varna, Bulgaria and also to the recent "treasure" exhibited at the National Archaeological Museum; its origin is unknown (dealers in illicit antiquities); it may perhaps be from Andros, as was initially declared. The origin of the gold of Aravissos is not yet known.

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MIDDLE: Disc-shaped perforated gold earrings; schematic human form. Palaiokastro Aravissos, Late Neolithic Age.

BELOW: Oval gold plaque with two holes at each end. Mouthpiece or pendant. Palaiokastro Aravissos, Late Neolithic Age.



Necklace of bronze  
amphicentric pieces.  
Tsoumitsa, Kilikis,  
Early Iron Age.

Necklace of small bronze pieces. Tsoumitsa, Kilikis, Early Iron Age.



Eight-shaped bronze clasp. Typical jewel of the age, widespread  
in the Balkans. Tsoumitsa, Kilikis, Early Iron Age.





Necklace of shell and stone. Tourmba Thessaloniki, Late Bronze Age.



Clay pendant. Tourmba Thessaloniki, Late Bronze Age.

### Seals

Seals were made of clay or stone. They are conic in shape with a base that could be circular, oval, square or rectangular, with incised decorative, mainly geometric, motifs. We do not know precisely what they were used for, perhaps they too may have been objects of social prestige, although another explanation is that they were used to decorate the body.



Clay seal. Vassilika, Late Neolithic Age.



Clay seal with concentric circle motif. Stavropolei Thessaloniki, Late Neolithic Age.





## THE BIRTH OF THE CITIES

THIS SECTION would have been virtually inconceivable before the mid-1970s and before the excavations by the British Archaeological School at Assiros and by the German Archaeological Institute at Kastanas, owing to their systematic methods and to the fact that this particular period is represented in their stratigraphy, which is of greater breadth.

In the past two decades, as preservative excavations have become more intensive and, in particular, with the excavations required by major projects (Hellenic Railways and the Patras-Athens-Thessaloniki-Border road network etc.), it appears that the era – from the late Iron Age to the early Archaic period, called the “Dark Ages” (according to a totally conventional terminology which, based mainly on the criteria of pottery in the south, is divided into *sub-Mycenaean*, *proto-Geometric* and *Geometric* periods), is beginning to be covered.

This period in which Homer lived somewhere in the southern Aegean – who through his use of epic discourse, brought the past into his own age and at the same time created the conditions required for the transition of epic into lyric discourse which followed immediately – was a time of major upheavals. The now proven population explosion in Macedonia during the Iron Age (large cemeteries, populous settlements that extended beyond the *tombras*) led to the phenomenon of the first and second phase of colonisation and the appearance of basic town planning features that constitute the beginning of urbanisation but, apparently, under the dynamic authority of a particular individual or group elite.

In contrast with the second phase of colonisation and especially the very advanced one (e.g. the establishment of the cities of Potidaea, Olynthos, etc. on the peninsula of Chalcidice) whose habitation traces are of a clearly urban nature, the habitation data about the first colonisation phase (as is natural, owing to the excavations referred to above), while not exactly meagre, are nonetheless vague as regards their correlation with particular cities of the south.<sup>10</sup>

It appears certain (here too there is some similarity with central and southern Greece,<sup>11</sup> even though these are fairly recent data and it is too early yet for an overall assessment), that no substantial differences have been found in economic and social developments between the south and Macedonia. Around a structure clearly differentiated from other habitation remains, initially oblong with an apse on one end, but later became rectangular – probably the centre of the local leader and not a subsequent shrine to heroes (*hērōon*), as in the case of Lefkanti in Evia – a settlement developed which in all likelihood did not presuppose town planning.

Locations from which the artefacts of this period are exhibited are Toumba Thessaloniki (tomb and trapezium), Krania Platamonas in Pieria, Karabournaki Thessaloniki, the tomb in Assiros, the tomb in Kastanas Thessaloniki, Mende and the sanctuary at Poseidi in Chalcidice, the settlement of Nea Philadelpheia Thessaloniki, and Palatiano Kilkis.

The main archaeological feature toward the end of this period, apart from the apsidal buildings that became rectangular, as pointed out earlier, is the fact that no sanctuaries have been discovered, apart from the instance of Poseidi in Chalcidice.

Aerial view of the archaeological site of Palatiano Kilkis, during the works entailed in unearthing the Roman city (1<sup>st</sup> cent. BC – 3<sup>rd</sup> cent. AD).



Kratia, Platamonas.  
Prehistoric and  
Geometric phase.



Kratia, Platamonas:  
View of sepulchral building.



Kratia, Platamonas:  
General view.





*Aerial photograph of the settlement at Karabournaki Thessaloniki.*



*Aerial photograph of the tomba at Assiros Thessaloniki.*









Tsamba Thessaloniki. General View.

Archaeological site  
of the sanctuary of  
Poseidon at Poseidi  
Chalcidice.



LEFT: Partial view  
of the archaeological  
site at Mendi  
Chalcidice.



*Kastanas: the excavation of the tomba.*







Kavanas: the tomba on the bank of the Axios River.







Cooking pot. Kastanas, 8<sup>th</sup>-7<sup>th</sup> cent. BC.



Spherical pot with trap-shaped handles.  
Assiros, late Early Iron Age.



*Amphora with impressed decoration. Assiros, late Early Iron Age.*



*Phiale with bifurcated handle.  
Assiros, Early Iron Age.*



Small *prochooi*. Asintou, mid-8<sup>th</sup> cent. BC.



Cooking pot. Kastanas,  
8<sup>th</sup>-7<sup>th</sup> cent. BC.



Bronze clasp with semicircular  
plaque decorated with small  
relief balls. Nea Philadelphia,  
10<sup>th</sup>-7<sup>th</sup> cent. BC.



Bronze spiral bracelet.  
Nea Philadelphia,  
10<sup>th</sup>-7<sup>th</sup> cent. BC.

Bronze necklaces  
of twisted wire.  
Nea Philadelphia,  
10<sup>th</sup>-7<sup>th</sup> cent. BC.





Bronze amphicoric bead from a pendant. Nea Philadelphia, 10<sup>th</sup>-7<sup>th</sup> cent. BC.



Bronze disc-shaped object with four round perforations; sewn ornament or belt accessory. Nea Philadelphia, 10<sup>th</sup>-7<sup>th</sup> cent. BC.



Bronze spiral hair ornament. Nea Philadelphia, 10<sup>th</sup>-7<sup>th</sup> cent. BC.



Bronze eight-shaped clasp. Nea Philadelphia, 10<sup>th</sup>-7<sup>th</sup> cent. BC.



There is also a characteristic mobility in trading reflected in a certain orientalism<sup>12</sup> manifested by the adoption of motifs of Levantine origin by the art of the south, eastern influences in the poetry of Hesiod etc. In terms of trade, we began to see mobility manifested when Euboean pottery was discovered in all the excavations mentioned above (especially on the coast) which was the main reason some of these places were regarded as colonies of the Euboeans, arousing considerable discussion around the issue.

It is certain that between the coast and the Macedonian hinterlands, a clear-cut differentiation appears which is more visible in the cemeteries, since the use of tumuli continues in the hinterlands throughout the entire 8<sup>th</sup> century. Much later, as we shall see, the men in the hinterlands were buried in full armour and women with all their jewellery.

On the basis of more recent data from the region of the eastern Thracian Gulf, mainly Toumba Thessaloniki, a street plan became evident at the beginning of the 6<sup>th</sup> century BC, especially in regions in which there are no grounds for postulating a relationship with colonists to whom we could attribute the dissemination of street planning systems (and later, the known Hippodamian system) in Macedonia, Thrace and the settlements they established on the Black Sea.



Imported skyphos, Euboean. Anchialos-Sindos, 9<sup>th</sup>-8<sup>th</sup> cent. BC.



Local skyphos imitating a Euboean one.  
Anchialos-Sindos, 9<sup>th</sup>-8<sup>th</sup> cent. BC.



Hand-made beaked *pithos*, Gavria Karitsa, Tumuli cemetery,  
10<sup>th</sup>-9<sup>th</sup> cent. BC.



*Kartharos* sub-Protogeometric, Gavria Karitsa Pieria, Tumuli cemetery, 10<sup>th</sup>-9<sup>th</sup> cent. BC.



Handmade lachnarus. Gavria Karitsa. Tarnoli cemetery, 10<sup>th</sup>-9<sup>th</sup> cent. BC.



Painted amphora with handles on the body. Treis Elies, Petra Olympos, 10<sup>th</sup>-9<sup>th</sup> cent. BC.



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# THE KINGDOM OF MACEDONIA

## The history of Macedonia up to the Roman conquest

RECONSTRUCTION of the early history of Macedonia,<sup>13</sup> in the sense of using existing written sources (regarding epigraphic sources, things are more difficult), presents major problems although, as we saw earlier, archaeology has confirmed the presence of a permanently established and relatively large population from the Iron Age on, both along the coast and inland.

What the mechanisms were that led these apparently small population groups of western Macedonia, like the "parties" of Sarakatsani referred to by N.G.L. Hammond, to evolve into a kingdom, and the kind of intercommunity groupings they replaced are questions that only the historians of the future will be able to answer. For the present, the beginnings of any initial groupings, broad or not, are reported in the accounts of Herodotus<sup>14</sup> (especially regarding the Archaic period) and then in Thucydides and later elsewhere.

Perdiccas, initially established in Lebaia, was the first king of the Macedonians. About the end of the 6<sup>th</sup> cent. BC, the kingdom of Macedonia reached as far as the estuaries of the Strymon River, but in the meantime colonies of the south had been established, chiefly on the coast of Chalcidice. The next king, Amyntas (514-494 BC) was subjugated by the superior power of the Persians, while the subsequent one Alexander I (up to 454 BC) was involved in all the intrigues of the south at very critical periods. He is mentioned by Pindar.

He was succeeded by Perdiccas II, one of his children, and then by Archelaus (419-399 BC) who had a successful reign in all respects. Archelaus was followed by the turbulent reign of six kings ending in that of Philip II (381-336 BC), one of the most significant figures in antiquity. His successor was Alexander the Great who died in 323 BC, after creating a global empire. The period after Alexander's death was characterised by disputes among his successors and an effort to rekindle the glorious past. The most important of these kings were Cassander, Philip V and Perseus. After the latter was defeated at the battle of Pydna in 168 BC, Macedonia surrendered definitively to the Romans. During the period of Roman rule, the old capitals (Aigai, Pella) were abandoned and new ones emerged dynamically, such as Beroea (seat of the League of the Macedonians), while Philippi, the sanctuary at Dion, and Thessaloniki became increasingly important for a variety of reasons.

The Archaeological Museum of Thessaloniki, and indeed any museum in which noteworthy groups of artefacts from excavations or random finds are housed, has objects that can cover the thematic diversity suggested by current research in Macedonia.

This theme and that of the two subsequent exhibition units (in particular that of Thessaloniki), reflects the enormous expansion in the various fields of knowledge about ancient Macedonia that rely initially on the remains of the material civilisation that have been preserved, while in the past, they were based almost exclusively on written sources. On all these specialised themes, the exhibits will be accompanied by documented expert texts. Here we will confine ourselves to some general remarks that will follow the themes above.





Section of cornice with alternating relief palmettes and lotus blossoms. Archaic temple, Thessaloniki, late 6<sup>th</sup> cent. BC.

From the Archaic period to the rise of Philip, social, private and financial life evolved as before, based as it was initially on nomadic clans in search of pastureland, and then on agriculture, as in present-day western Macedonia, with behaviour apparently similar to that of today's Vlachs and Sarakatsani as vividly described by Hammond.<sup>15</sup> He noted that the territories known today as Epirus, Albania and Macedonia were inhabited in the 7<sup>th</sup> cent. BC by a large number of small clans, whose origins can be traced to the habits of the nomadic pastoral life. Sometimes the clan was no larger than a group of families that made up a pastoral "party" or *pareia*, as the nomadic Sarakatsani would call them today. These small clans, he pointed out, were united by a common name into larger regional groups such as the Thesprotians, Molossians, Chaones, Taulantii, Orestians, Pelagonians, Paeonians or Macedonians.

These findings, even though they are not based on ethnoarchaeological methodology<sup>16</sup> appear not to differ much from reality, because these pastoral units and their special "common", "clan" features (self-government, collectivity, common ownership, etc.) are referred to in later written sources or inscriptions whose retrospective reliability can apparently be taken for granted.

The transformation of these communities into cities, especially in the hinterlands of Macedonia, the prevalence of the institution of "king", and the failure of political and social institutions analogous to those of the south are developments that have taken some time to explain and to describe in depth. Certainly an important role was played by the search for centres of power in the cases of the large mergers of communities and the need, as time passed, for specialisation in administration, occupations or trade.

The Macedonian *ecclesia* (assembly) was a gathering of armed citizens under the king. It tried all cases, appointed consuls etc. The main champions of the kings were the Companions, a select body from all viewpoints, whose children (the royal companions) received special education and training. Apart from attending various ceremonies, the main occupation of the king was hunting. We now have a very clear picture of their burial practices from the royal tombs of Vergina. The Macedonian kings were absolute rulers, but the system they created did not preclude relations with the cities of the south, most of whose political systems were different, with democratic rule prevailing. The Macedonian kings and their subjects spoke a Greek dialect and believed in the 12 gods of Olympus.

The overall cultural life of the Macedonians, or what we generally call arts and letters, was integrally linked to the cultural life of the other Greek cities; suffice it to recall only the names of Aristotle, who taught Alexander, and Euripides who staged his play the *Bacchae* in Macedonia.

Large-scale, systematic excavations have been going on for some years in Aristotle's homeland of Stagira; the same is true of the place in which he taught, i.e. Mieza in Imathia. Recent research by experts into matters related to ancient drama show that the production of Euripides' play was not an isolated event and that tragic discourse was cultivated even on Alexander's campaign.

The identification of features distinguishing Macedonia from the south is always of great interest, especially traces of the Macedonian dialect which, like others (e.g. Thessalian, Aeolian etc.), was Greek. Regarding remains of the material culture, it is not easy to identify features that distinguish Macedonia from the south or from the southern colonies on the coasts and hinterlands of Macedonia. Perhaps the Macedonian culture as a whole can be better described in the prime of its prosperity, when it extended throughout the entire world then known to us, blended with local features and created what is called the Hellenistic World.

In fact, the material remains and outstanding works of art that have been preserved from the Archaic period up to the rise of Philip (and beyond) constitute an entity (if we exclude the palaces at Aigai and Pella, or the Macedonian tombs and some other characteristic features, in which current research could identify substantial differentiations that may cover all periods) regarding which the excavations in Macedonia and Thrace revealed anticipated and barely discernible particularities that became the subject of analysis by archaeologists.

In essence, as regards the Balkans as a whole, the eastern Mediterranean and beyond, we are dealing with the familiar products of local variations in the degree of influence by the various urban centres and their colonies. The truth is that it is very difficult for archaeological research to identify local developments since, at least in terms of material remains, they were directly dependent on trends emanating from the large urban centres.

From all viewpoints, the most outstanding monument of the late Archaic period is the famous Archaic temple of Thessaloniki, members of which will be exhibited in the section on the archaeological sites of Thessaloniki, in the third exhibition section of the "large 4" entitled "Thessaloniki: The early centuries." Similar members have been preserved from the sanctuary of Parthenos in Kavala, from Thasos etc. and are included in the geographic unit of the northeastern Aegean with which it has similar roots and not only in architecture. The foundation of this temple was recently found on a lot in Antigoniou Square in Thessaloniki where it seems to have been moved during the Roman period (perhaps to upgrade the region). The decoration and form of these members "narrate" joyful and optimistic versions of reality in a vivid, ingenious and warm-hearted way; the same is true of the small head that has been preserved from the frieze. The Ionian order of later Attic art, on the contrary, is more sedate and classical.

Examples of the material culture of the Archaic period are now known from all parts of Macedonia; the most important, if not all of them are from cemeteries. In archaeology, cemeteries undoubtedly bear the greatest weight in explaining human affairs. The mirror of description is always cracked, sometimes by limited excavation research, sometimes by the lack of updated reports in publications, and sometimes by the total lack of publication or information; it remains for the narrators to tell their stories, according to their own abilities.



Head of youth from the relief frieze on the Archaic temple Thessaloniki, late 6<sup>th</sup> cent. BC.



Ionic capital, Archaic temple  
Thessaloniki, late 6<sup>th</sup> cent. BC.

Apart from the Archaic works of art, all of which are grave offerings from cemeteries (the most important are those of Sindos and Ayia Paraskevi to the west of Thessaloniki, Aiani near Kozani, and most recently Archontiko near Pella, etc.), very few sculptures have been preserved, i.e. two or three *kouroi*, the most significant of which are considered to be the *kouros* in the Kilkis Museum and the head of a *kore* from Aiani.

Large-scale settlement remains have not as yet been excavated, apart from those of individual lots around Toumba in Thessaloniki, whose layout clearly testifies to a street plan that is a precursor of so-called Hippodamian planning. For the time being, it would be very difficult to approach the issue of the social and economic organisation of Macedonia during the Archaic period.

From the excavations, chiefly of the cemeteries as noted earlier, but also from isolated habitation remains or from those of Toumba, the role of the import trade can be seen clearly especially in items such as pottery which initially came from the main production centres in the Aegean and later almost exclusively from Attica. The quantities are incomparably larger than those of Mycenaean pottery, for example. Local pottery never stopped being produced and its types kept evolving, especially vessels used in storage and cooking.

On the contrary, gold and metalwork thrived, producing works of great originality, as demonstrated for example in the cemetery at Sindos, in which miniature metal household utensils were found that impress us to this day, in addition to exceptional jewellery and masks, evidence of the high levels of technique and artistic



Iron replica of a two-wheeled cart.  
Related to the funeral procession  
of the dead person and belongs to  
the category of utensils deemed  
necessary for passage to the next life.  
Cemetery of Sindos Thessaloniki,  
circa 520 BC.

tradition that appear to have been prevalent in Central and Western Macedonia, and in what is now the Former Yugoslav Republic of Macedonia (cemetery at Trebeniste). We may be dealing with a crucible of Ionian influences owing to dependence on Persian domination up to the beginning of the 5<sup>th</sup> cent. BC (destruction of Miletus, outbreak of Persian wars), local traditions, acceptance of the way of life in the cities of the south (and toward the end of the Archaic period, Athens), an increase in the number of settlements, and of particular urban centres not only in the coastal colonies but inland as well.



Gold band earrings with rosettes. Cemetery of Sindos Thessaloniki, last quarter of 6<sup>th</sup> cent. BC.







Gold amphibiconic pendants  
decorated with filigree  
and granulation. Cemetery  
of Sindos Thessaloniki,  
510-500 BC.



Silver o-shaped earrings, Sindos.



Gold necklace of alternating  
double axes and acorns with  
superb granular decoration.  
Cemetery of Sindos  
Thessaloniki, 510 BC.

Silver bow-shaped clasps. The chain was secured to the garment  
by the bow-shaped clasps. Sindos.



Gold necklace of alternating  
acorns and double axes,  
Cemetery of Sindos  
Thessaloniki, last quarter  
of 6<sup>th</sup> cent. BC.

Silver dressing pins with  
disc-shaped heads. Sindos.



Silver dressing pins  
decorated with  
successive round  
protrusions. Sindos.





Sheet gold mask. The imperceptible smile on the face is reminiscent of contemporary kouros, while the closed eyes in Archaic art signify a dead person. The bronze helmet accompanying it is of the Illyrian type. Cemetery of Sindos Thessaloniki, circa 520 BC.

[Pg. 92] Sheet gold mask. The features were formed on a matrix, while the nose was added from a separate sheet. Cemetery of Sindos Thessaloniki, circa 510 BC.

[Pg. 93] Sheet gold mask. A thread was passed through the four holes at the corners of the sheet to tie the mask to the head. Cemetery of Sindos Thessaloniki, 510-500 BC.



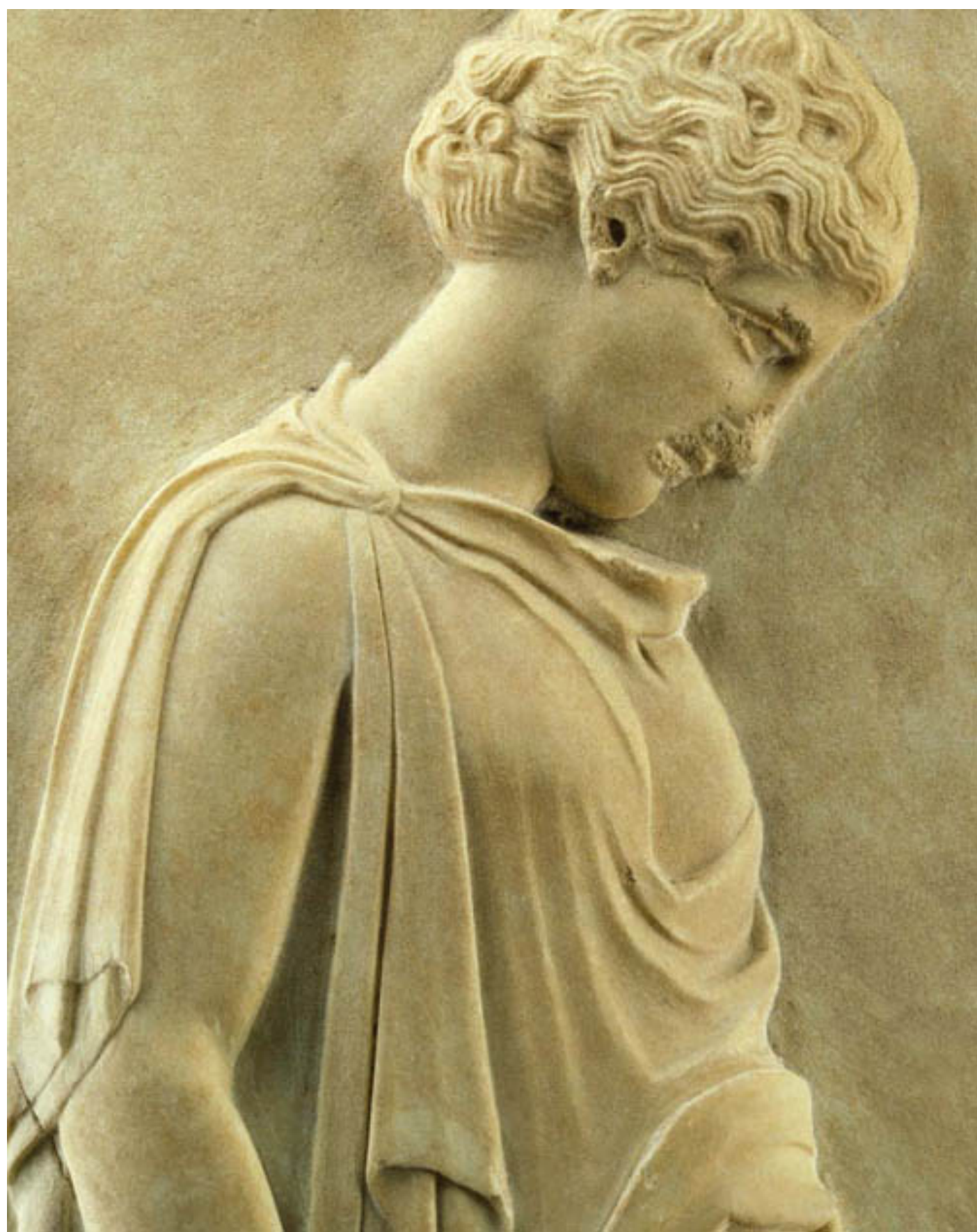






Relief grave stele.  
This is a work of  
exceptional quality by  
a Parian sculptor in Parian  
marble. Traces of colour  
have been preserved both  
on the pediment and  
on the figure itself.  
The maiden, who has  
already left this world,  
is holding a dove and  
exudes virginal demeanour  
and ethos.  
Nea Kallikratia,  
Chalcidice, c. 440 BC.







Very few sculptural works are extant from the classical period (5<sup>th</sup> cent. BC), but they are all significant, and among them is the exceptional grave stele of Kallikrateia (Chalcidice), a Parian work of high artistic value. The sculptural works that have been preserved from the rest of Macedonia and Thrace are also very limited in number, but this is not true of pottery, figurines, etc. outstanding among which are the white Attic lekythoi from the cemeteries of Vergina and Pydna (Makrygialos). An important source of information about the period between 432 BC (year of its foundation) and 348 BC (when it was destroyed by Philip) is Olynthos, which was excavated by the American School of Classical Studies during the interwar years and the findings were published very soon afterwards.

This was a city with a Hippodamian street grid, i.e. with square city blocks demarcated by horizontal and vertical roads, houses with all amenities and mosaic floors with scenes that echo great painting. This city is an organised archaeological site with recent restorations and the exhibition of visual material that is well worth a visit. The organisation of cities in Macedonia and Thrace during the classical and later periods – to the degree that our excavations allow us to ascertain – shows the same characteristic and composite features as those of the cities around the great cultural well-spring of the broader Aegean.

In contrast to the first half of the 4<sup>th</sup> cent. BC, which has very few examples of significant art to show, in the second half of the century (and in particular after the rise of Alexander to the throne in 323 BC), art flourished in all its forms in the kingdom of Macedonia. Basic monuments of Macedonian architecture include the palace at Vergina (Aigai), Pella, the Philippeion at Olympia, the theatre at Vergina, but above all, the dozens of Macedonian tombs culminating in that of Philip. The main characteristic of Macedonian architecture is the widespread use of poros stone (a type of limestone used owing to the lack of marble) covered by white lime stucco of exceptional quality. Regarding the process, the ancient sources have preserved the verb *phaenryno*, "to make bright".

Metallurgy – because of tradition, abundant raw materials (mainly gold and silver), but also factors that are being investigated following the Vergina find in particular – witnessed an unprecedented growth; the same is true of painting (Vergina, grave stelae). We should not overlook the presence of the painter Apelles at the court of Alexander the Great, nor that of the sculptor Lysippos. Examples of the sculpture that have come down to us today show the continuity of features of the local tradition in combination with the direct influences of the great sculptors of the south. Ivory carving also reached a high point.

The greatest creation, in terms of the artistic quality of the metalwork at that period is unquestionably the work exhibited at the AMT and one of the most important works of art to have been preserved from antiquity, the Derveni *krater* (c. 330 BC).

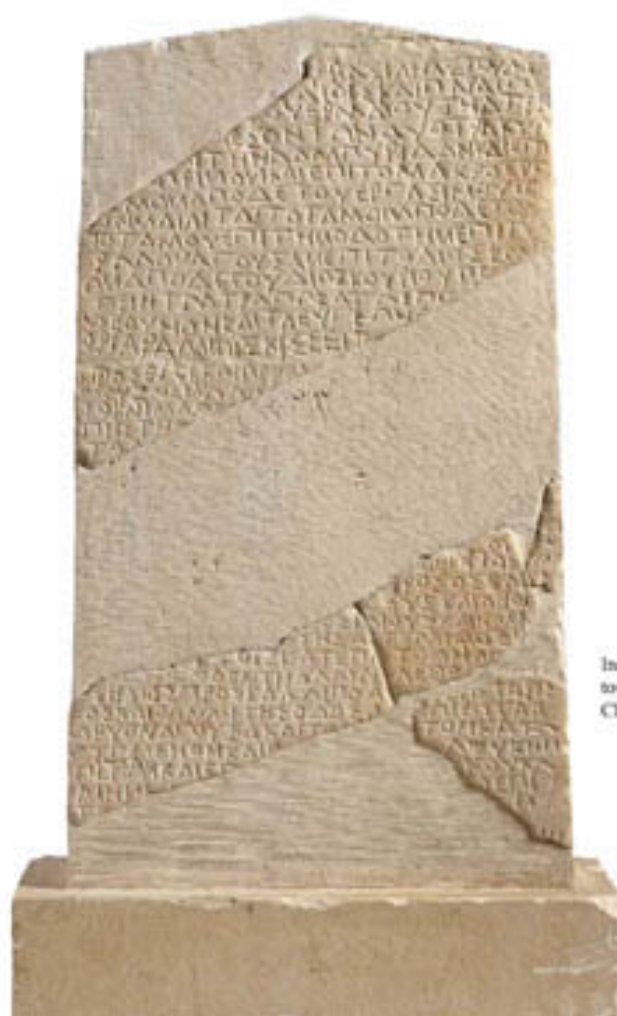
Other monuments and works that belong to later years, and are known to the broader public, include the "Tomb of the Judgement" at Lefkadia in Naoussa with its lovely painted decoration, the tomb at Ayios Athanasios, Thessaloniki, the Derveni find, the lion of Amphipolis and the tomb of Lyson and Callicles. But perhaps more impressive than anything else are the figurines (particularly from Pella) that cover the entire spectrum of daily life.



View of the site of the ancient city of Aigai at Vergina: the palace and the theatre.

After the Roman conquest, the gradual decline of Pella, and of Aigai much earlier, drastic town planning interventions took place under Roman administration in the larger cities of Macedonia: Beroea (called Veria in modern Greek), Thessaloniki and Philippi. They and others had large city blocks, with government buildings, sanctuaries, temples and the agora or forum clustered together in the centre. During this period, imperial and personal portraits were very much in demand, as were copies of classical originals, and the so-called Attic sarcophagi, i.e. sarcophagi decorated with mythological motifs and built in Attica. The Archaeological Museum of Thessaloniki has many significant examples of these items.

For-sale sign (on) on a dwelling.  
Children are mentioned as inheritors.  
An on is an inscription referring to  
buying and selling, i.e. notarial acts.  
Olythos, first half of the 4<sup>th</sup> cent. BC.



Inscription that determines the boundaries between  
towns and cities in the hinterlands of Chalcidice.  
Chalcomen region, 360-350 BC or early 3<sup>rd</sup> century BC.



Honorary inscription by the youths of Kalindoia.  
The names are cited of 64 youths who are paying  
homage to the head of their gymnasium, Titos  
Palaosion Apollonios who secured the required  
daily oil for them. Kalamota Thessaloniki,  
ancient Kalindoia, circa 100 BC.



Sale of a house.  
Aphytos Chalcidice,  
357/6-349 BC.





Iron sword.  
Cemetery of Sindos  
Thessaloniki,  
circa 520 BC.

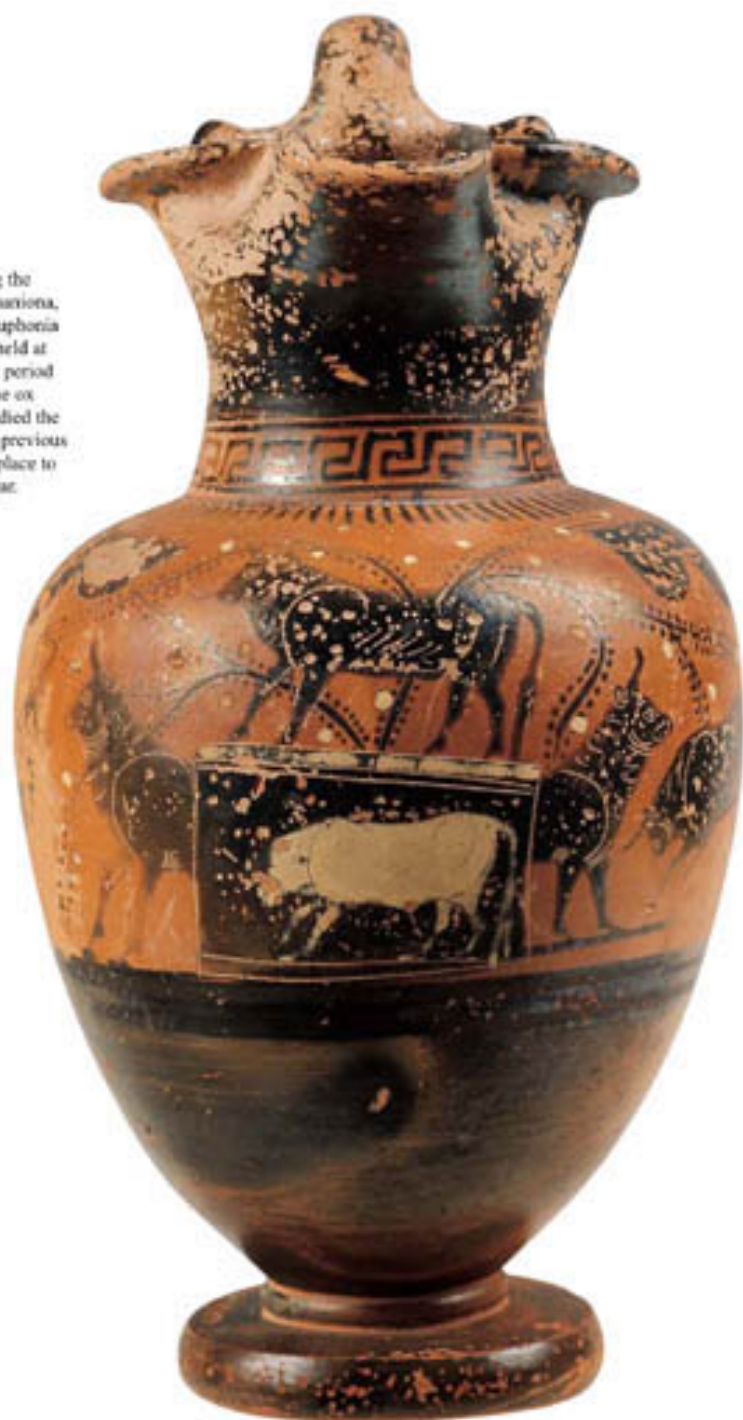


Bronze helmet of the Corinthian type. Cemetery of Sindos Thessaloniki, 510-490 BC.



Bronze helmet of the Illyrian type with added gold bands framing the face opening. Cemetery of Sindos, Thessaloniki, 530-520 BC.

Black-figure trefoil  
oinochoe representing the  
Bouphonia. Nea Michaniona,  
Thessaloniki. The Bouphonia  
was an Attic festival held at  
the end of the harvest period  
in honour of Zeus. The ox  
to be sacrificed embodied the  
vegetation god of the previous  
year which coded its place to  
the god of the new year.





Attic red-figure skyphos of the A type. On one side is a female figure, perhaps a hetaira, seated on a rock. Cemetery of Sindos Thessaloniki, 450-440 BC.





Attic red-figure column  
*krater*. On the obverse a  
 youth wearing a himation  
 is depicted holding a staff,  
 accompanied by a slighter  
 figure wrapped in a himation.  
 Perhaps they are figures of  
 the "lover" and the "beloved".  
 Cemetery of Sindos  
 Thessaloniki, 460-450 BC.



Red-figure column *krater*. On one side, facing ithyphallic herms are depicted.  
 Cemetery of Sindos Thessaloniki, 470 BC.



Sherd from a skyphos with incised Carian inscription. Polichni Thessaloniki, 3<sup>rd</sup> quarter of 5<sup>th</sup> cent. BC.



Terracotta figurine of a goddess enthroned, who is wearing a polos around her head, Cemetery of Sindos Thessaloniki, circa 560 BC.







Group with two female figures. This is a mother and daughter, Demeter and Kore. In addition to the differentiation of size, there is a characteristic distinction of dress: Kore is wearing a chiton and himation while Demeter is wearing a peplos folded in a kolpos and drapery. Sanctuary of Delphi Thessaloniki, late 4<sup>th</sup> cent. BC.







Votive relief dedicated by a certain Diogenes to the hero Hephaistion (on the base the inscription  $\DeltaΙΟΓΕΝΗΣ ΤΙΣΙ ΑΛΕΞΑΝΔΡΟΝ ΚΑΙ ΗΠΗΛΑΣΤΙΟΝ$  is legible). Hephaistion has been identified as the close friend of Alexander the Great; after his death, he was worshipped as a hero by order of Alexander. Hephaistion is depicted as a horseman, as heroes were frequently presented in Macedonia, at the moment of his appearance to the faithful Diogenes. This scene of "epiphany" is accompanied by a libation, with the help of a maiden who is welcoming him. Pella, late 4<sup>th</sup> cent. BC.







Attic plemichos type B  
(vessel for aromatic oils or  
unguents). Cemetery of Sindos  
Thessaloniki, circa 520 BC.



Plastic vessel in the form of a Siren. Cemetery of Sindos  
Thessaloniki, circa 560 BC.



Plastic vessel in the form  
of a bird, perhaps a goose.  
Cemetery of Sindos  
Thessaloniki, circa 560 BC.



Local prochoos with beaked  
spout, Cemetery of Sindos  
Thessaloniki, circa 540 BC.



Small Boeotian black-figure  
kotyle with the representation  
of a Satyr. Cemetery of Sindos  
Thessaloniki, circa 540 BC.



Corinthian unguent jar, Cemetery  
of Sindos Thessaloniki, circa 540 BC.



Corinthian unguent jar and  
painted black skyphos.  
Cemetery of Sindos  
Thessaloniki, circa 470-450 BC.



Attic black-figure column krater. The obverse presents a mythological scene depicting the hunt of the Calydonian boar. In the centre, the boar is attacked by dogs and hunters headed by Meleager and Peleus or Melanion. The female figure of Atalanta can be distinguished, as well as that of the dead hunter Agaveus. Reverse side of a krater: Representation of two facing boars with an aquatic bird between them. Work by the Lydos painter. Cemetery of Thessaloniki, 560 BC.



Side views of krater: Eagles with wings spread adorn the space under the handles of the vessel.



Small horizontal four-sided plaques rest on the handles of the krater, and are decorated with the heads of bearded male figures.

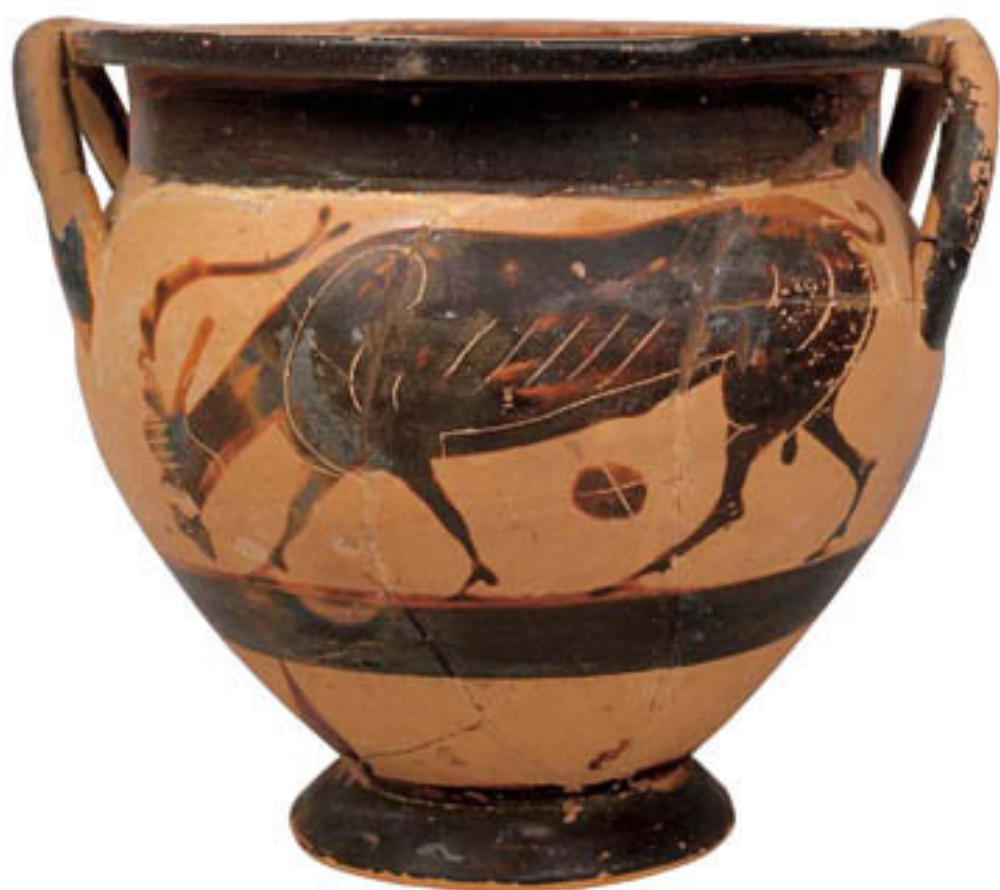


Heads of bearded male figures adorn the small plaques over the krater handles.





Black-figure column krater, from the circle of the artist Lydos, depicting a grazing wild goat. May have come from a pottery workshop in Chalcidice. Cemetery at Karabournaki Thessaloniki, 2<sup>nd</sup> quarter of the 6<sup>th</sup> cent. BC.





Chiot kalyx depicting sphinxes. Ayia Paraskevi, 575-550 BC.

The *kalyx* is a tall amphibonic cup with horizontal bowl-shaped handles manufactured in Chios in the 6<sup>th</sup> cent. BC and distinguished for its elegant shape, the exceptional quality of the yellowish clay and the graceful variety of its decorative motifs. It was a pre-eminently exportable item.



Chiot kalyx depicting a lion.  
Cemetery of Ayia Paraskevi Thessaloniki, 575-550 BC.



Chiot kylix depicting  
dancers. Cemetery  
of Ayia Paraskevi  
Thessaloniki,  
575-550 BC.



Chiot kylix portraying facing sphinxes. Cemetery of Ayia Paraskevi Thessaloniki, 575-550 BC.



Interior of kylix. The decoration is organised in bands of concentric circles with a rosette in the centre. The main band under the lip is decorated with alternating lotus blossoms and rosettes.





Torso of a kore wearing a sleeved chiton and a himation worn crosswise that leaves the left shoulder and breast free. With the left arm, the maiden is holding up the chiton while the right hand is holding a fruit, bird or small animal, as is frequently the case with statues of kores from the Archaic period. This one came from a small group of sculptures brought to Thessaloniki by refugees, Rodosto or Bisanthe in Eastern Thrace, late 6<sup>th</sup> cent. BC.





Torso of a kouros.

Rare case of a kouros dressed in a crossed Ionian himation. Belongs to the same group as the previous statue. Rodosto or Bisanthe in Eastern Thrace, late 6<sup>th</sup>-early 5<sup>th</sup> cent. BC.

Large bust of a female  
wearing a *peplos*.  
Cemetery of Sindos  
Thessaloniki, 480-460 BC.









Front view of the head of a young man wearing a wreath.  
Perhaps the head of Apollo Olynthos, early 4<sup>th</sup> cent. BC.

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LEFT: Grave stèle of a youth with a lyre. A young man in a himation is shown holding a lyre against his side with his fingers touching the chords. In his right hand, which is hanging by his side, he is holding a leaf-shaped plectrum. Nea Potidaea Chalcidice, 390-380 BC.



Grave inscription reporting the death of a child named Philotas. Doubla Chalcidice, 2<sup>nd</sup> cent. BC.









Attic miniature banded kylix portraying the battle with the Amazons. Cemetery of Sindos Thessaloniki, circa 520 BC.

Detail from the decorative band with the battle of the Amazons. Four pairs of adversaries are depicted: warrior versus warrior alternating with warrior versus Amazon. This very probably depicts the battle in which the Hellenes were fighting against both Trojans and Amazons.





Bronze surgical instruments, one probe in the shape of a sword (above) and another in that of a screw (below). Cemetery of Vardari Thessaloniki, Roman period.



Bronze case for surgical instruments. Cemetery of Vardari Thessaloniki, Roman period.

Part of the relief grave  
stèle with palmette crown  
and the head of a youth.  
Oraiokastro Thessaloniki,  
second half of 5<sup>th</sup> cent. BC.





Marble couch with painted decoration. It was placed together with a second similar couch in the shape of a T, in the Macedonian tomb at Potidaea Chalcidice. Owing to the storage conditions it was not possible to photograph these items fully. The uppermost of the three friezes shows a scene from an open-air sanctuary and the main figure is that of Dionysus; the middle frieze shows griffins in pairs mauling a deer, and the lower one shows predatory carnivores. This is a significant monument in terms of what it contributes to our knowledge of Greek painting in the late 4<sup>th</sup> cent. BC.









Detail from the scene of the griffins and deer.

Detail from the middle frieze of the couch: griffins mauling a deer.



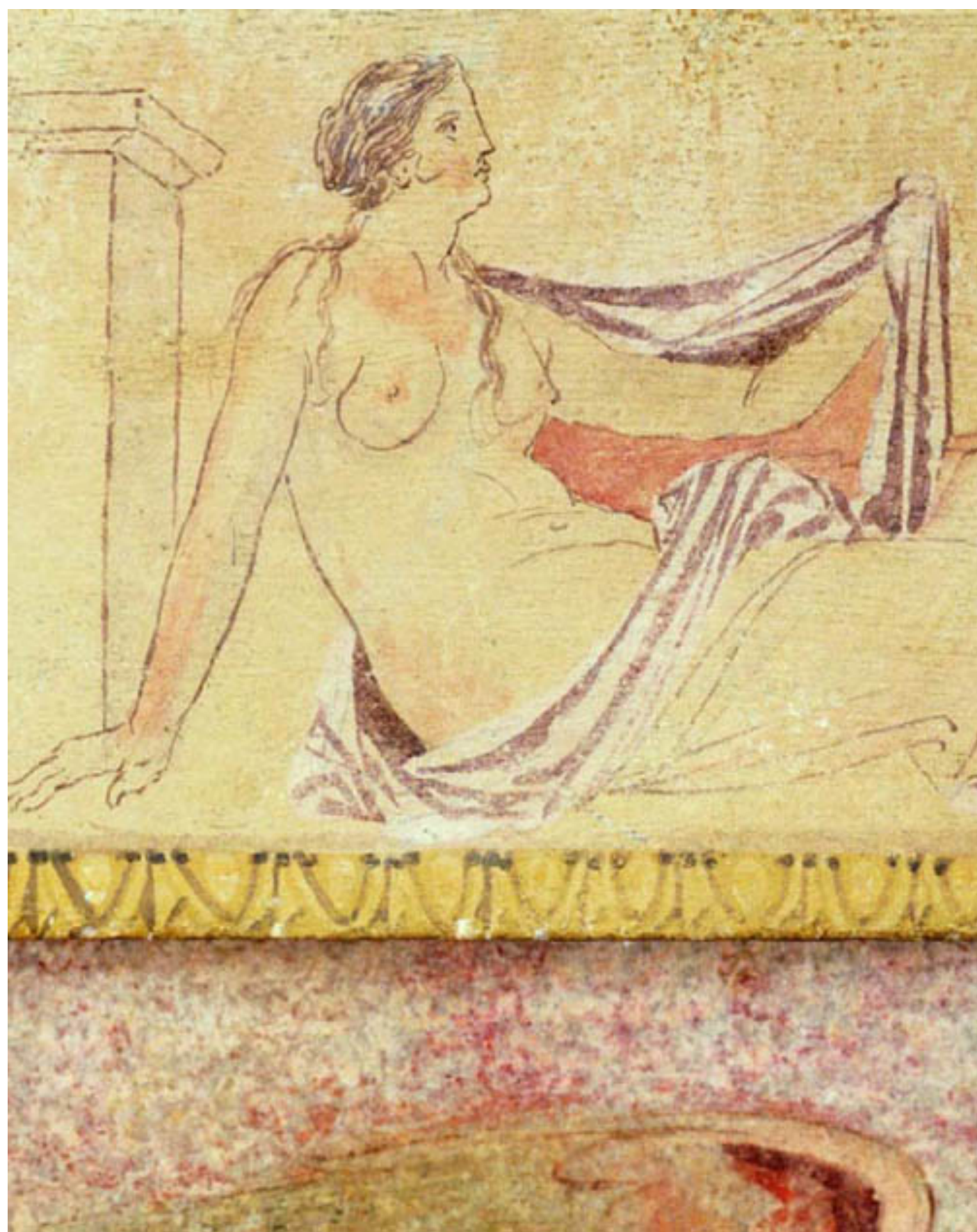


Detail from the scene with the griffins and the deer. On the lower frieze of the couch is the figure of a predatory animal.

[Figs. 134-135] Detail of the upper frieze of the couch: Reclining semi-nude female, possibly the goddess Aphrodite. A goose with outstretched wings is on her right.















Detail of the foliate decoration from the right leg of the couch.



Details of the lower frieze of the couch: Predatory carnivores are depicted between kraters and foliate motifs.



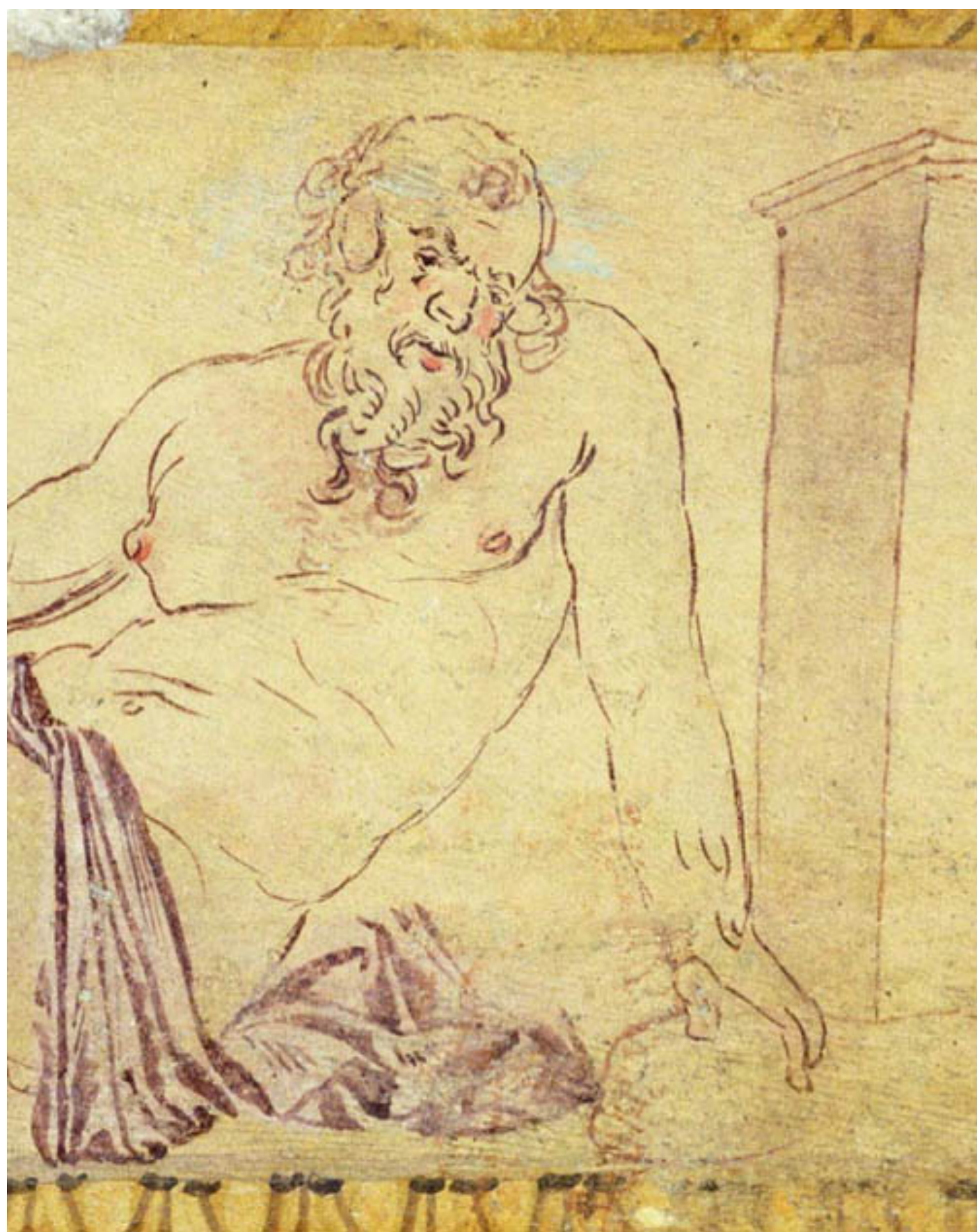
Detail of the upper frieze of the couch: a semi-nude reclining male figure holding a thyrsus. This is the god Dionysus. Behind him is a statue of the goddess Artemis.















Gold lozenge-shaped gold leaf (mouthpiece of dead person) with the incised representation of a ship, timeless symbol of death. Cemetery of Sindos Thessaloniki, circa 560 BC.





Gold plaques with leaf-shaped decoration. Cemetery of Sion, Thessaloniki, circa 540 BC.



## THE GOLD OF MACEDON



AS ALREADY mentioned above, the "small" section of the museum housed almost all the findings from Sindos, an extremely significant group of graves that provided many objects for the Museum's "Kingdom of Macedonia" exhibition. Soon, objects from the two largest and most important graves in Derveni will also be exhibited for the first time.<sup>17</sup>

The large, excavated Macedonian cemeteries are those of Pydna, Pieria; Ierissos in Chalcidice; Thermi, Sindos, Derveni and Ayia Paraskevi in Thessaloniki; Aigai and recently Archontiko near Pella. The most surprising thing about all these sites is the luxury, quality and quantity of the objects in graves of men and women alike, as well as the expanse over which they were found. These are the characteristics that the Archaeological Museum of Thessaloniki wishes to emphasise in mounting this exhibition again, in the full knowledge that a more comprehensive presentation of the subject of death would require a prior, more analytical study of the cemeteries and their anthropological material.

But, of course, gold is not related to death alone. It is the pre-eminent precious metal which, at all times and over the length and breadth of the world, constituted the basis of financial life, the means through which social status was demonstrated, a symbol of eternity, power etc. Gold manifested all these qualities from ancient times chiefly by means of coinage and jewellery.<sup>18</sup>

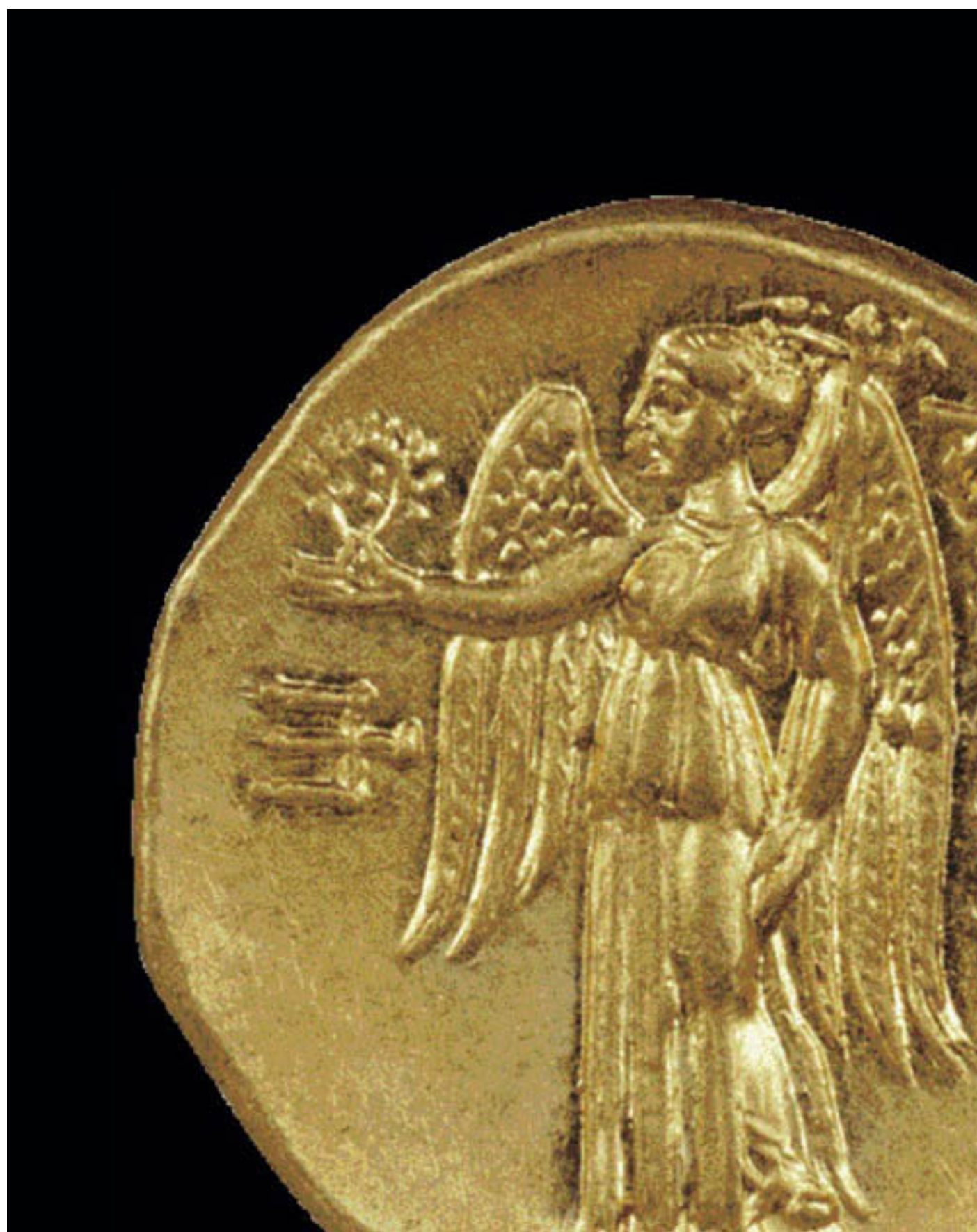
There are many display cases in the museum devoted to funerary objects, gold for the most part, which fully demonstrate the uses and technology of gold. Also exhibited are tools used by Thessalonian craftsmen early in the 20<sup>th</sup> century, some of which do not differ in the least from those used by Byzantine or ancient craftsmen; one need only look at the contemporary tools used by traditional workshops, such as those of Mt. Athos.<sup>19</sup>

As mentioned above, the largest part of the exhibition consists of gold and metal findings from cemeteries in Central Macedonia. There has, as yet, been no comprehensive publication of results covering all of these cemeteries, only a few publications on particular groups of material, such as vessels, bronze and gold jewellery. The anthropological material from the cemeteries of Ayia Paraskevi and Nea Philadelphia has recently been published, and will give new impetus to this crucial area of study.





Enlarged photograph of gold stater of Alexander III. Region of Nea Apollonia in the prefecture of Thessaloniki, 4<sup>th</sup> cent. BC.





Gold earring.  
Consists of a gold  
wire to which is  
attached a rosette on  
a circular disc with  
filigree decoration.  
A cupid is suspended  
from the disc.  
Cemetery of Aiginio,  
early 3<sup>rd</sup> cent. BC.



Gold pendant  
in the form  
of an acorn  
decorated with  
granulation,  
Cemetery of  
Thermi, late  
6<sup>th</sup> cent. BC.

Dressing pin equipped with decorative gold  
chain. Cemetery of Aiginio, early 3<sup>rd</sup> cent. BC.





Part of a gold necklace consisting of a chain and pendants. The finial consists of a hammered gold leaf with filigree decoration forming a palmette. Cemetery of Derveni, late 4<sup>th</sup> cent. BC.



Gold pendant in the shape of a double axe, with granulation. Cemetery of Thessaloniki, late 6<sup>th</sup> cent. BC.



Part of a gold bead with filigree decoration. Peribola Thessaloniki, late 6<sup>th</sup> cent. BC.







Red-figure *lekane* with lid depicting a wedding preparation scene. Work by the painter Marryas. Peristeronas Thessaloniki, 350-325 BC.



[Pg. 148] Gold medal from the games held in Beroea in 225-250 AD in honour of Alexander the Great. Belongs to a hoard of medals found in Abukir, Egypt with portraits of the family of Philip II. On the obverse is Olympias and on the reverse is a Nereid on an imaginary marine animal.







Details from the wedding preparations on the lid of the *Iskani* (pg. 149).

An overall presentation of these cemeteries at some future date will add a new dimension to the so-called "archaeology of death", one of whose central aims will be to present the entire range of mortuary customs, social perceptions of the dead, demography, mortality, disease, etc. With few exceptions, all the graves and the gold findings from these cemeteries date to the latter half of the 4<sup>th</sup> century BC, the period in which the Macedonian kingdom reached its peak.

*Ayia Paraskevi Cemetery:* Almost 500 graves which belonged to a settlement situated on a nearby hill (6<sup>th</sup>-5<sup>th</sup> century BC), east of Thessaloniki.

*Nea Philadelphεια Cemetery:* Cemetery and settlement next to the Echodoros (today called Gallikos) River, whose name is easily explained by the fact that gold dust can be found in its sand. (Echodoros is a compound word, comprising  $\epsilon\chi\omicron$  [echo=to have] and  $\nu\omicron\lambda\omicron\phi\epsilon\alpha$  [doro=gift], meaning to have or bear gifts). The excavations of both the prehistoric settlement and its cemetery, with its hundreds of graves from the Iron Age and later, took place owing to construction of the new railway line from Thessaloniki to Alexandroupoli along the length of the river.

*Tomb A in Katerini:* This is a Macedonian tomb approximately two kilometres northeast of Katerini; it is the oldest of all the graves that we know of and was built in an innovating style.

*The Cemeteries of Ancient Pydna:* The area was inhabited continuously from the Bronze Age to the Early Christian period and its cemeteries are mainly to be found along the length of the ancient roads that led to Dion and Methoni. So far, over 2,500 graves of all types, but mainly pit graves, have been excavated.

*Sevasti Cemetery:* This is a small cemetery in Sevasti, Pieria.

*Tumuli of Ayios Athanasios Thessaloniki:* This is a cemetery comprising tumuli spread over a large area. One of the most significant tumuli is the one with the wall paintings of the symposium referred to above.

*Tumuli of Aineia Thessaloniki (Megalo Karabournaki):* These tumuli are situated in the general area of today's Michaniona. This site contains a large trapezoidally - shaped settlement considered to have been the site of ancient Aineia, and a cemetery of tumuli in which three cist graves have been excavated.





*Stavroupoli Cemetery:* A sparsely occupied cemetery included in the region of a well-known Neolithic settlement (the open space on Oraikastro Street). Two of these graves contained a significant number of rare findings.

*Ierissos Cemetery, Chalcidice:* A huge cemetery covering an extended period of time, in which excavations are constantly taking place – over 15,000 graves have already been excavated – as its boundaries coincide almost exactly with those of the modern municipality.

*Sindos Cemetery:* This is a single burial site, the most significant in central Macedonia from all viewpoints, with more than 100 graves from the 6<sup>th</sup> and 5<sup>th</sup> centuries BC. It belongs to the ancient settlement of Nea Anchialos which may have been ancient Sindos (industrial zone west of Thessaloniki).

*Europos Cemetery:* A large cemetery in use throughout the history of the ancient city of Europos, and is today within the boundaries of the modern municipality in the Kilkis Prefecture.

*Cassandreia Cemetery:* This is the cemetery of ancient Cassandreia, founded by Cassander shortly before he founded Thessaloniki. It is situated south of Potidaea, Chalcidice.

*Derveni Cemetery:* It was from the six tombs of this cemetery to the left of the road just before the Derveni pass near Thessaloniki, that two of the most important findings bequeathed to us by antiquity were found: the Derveni krater and the Derveni papyrus, as well as a group of silver vessels and other metal objects.

*The Cemetery of Ancient Lete:* This was the ancient city right after the Derveni pass. It was continuously inhabited from Archaic to early Christian times. The cemetery of the city extended over the enormous surrounding plain and the previous cemetery must also have been included within its boundaries. Hundreds of graves have been excavated mainly due to the rescue excavations which have taken place in modern Lete and Lagyna.

*The Sedes Cemetery:* Four significant graves were found in the Sedes military airport of Thessaloniki in 1938.

*The Thessaloniki Cemetery:* This is a huge cemetery in which excavations are taking place because of the intense reconstruction work in this area. The number of graves must be over 6000.

Of the above, the findings from the Derveni excavations<sup>20</sup> have recently been published and in the past a small part of the findings from the Ierissos cemetery was published, and others.<sup>21</sup>

It is clear (regarding Central Macedonia alone) that with these and other cemeteries, we are dealing with a vast, on-going human geography (because of the continuing excavations) that we must address from many different aspects if we truly want to study Macedonia's past. The quality and quantity of the cemetery findings are similar enough to convince many scholars that mortuary findings are not sufficient to convey an accurate idea of social hierarchy based on wealth, and that we must develop new methodologies that should perhaps focus on physical and social anthropology.



Gold leaf with relief foliate decoration that covered the mouth of a dead person (*epitomaio*). Cemetery of *Ayia Paraskevi* Thessaloniki, 6<sup>th</sup> cent. BC.



Silver a-shaped earring. It hung from a link that pierced the earlobe. Cemetery of *Ayia Paraskevi* Thessaloniki, late 6<sup>th</sup> cent. BC.



Bronze helmet of the Corinthian type. Cemetery of Ayia Paraskevi Thessaloniki, late 6<sup>th</sup> cent. BC.





Iron sword decorated with gold leaf. Cemetery of Nea Philadelphia Thessaloniki, late 6<sup>th</sup> cent. BC.



Necklace with beads in the shape of vessels or acorns.  
Cemetery of Nea Philadelphia  
Thessaloniki, 6<sup>th</sup>-5<sup>th</sup> cent. BC.



Iron spear tips. Cemetery of Nea Philadelphia  
Thessaloniki, late 6<sup>th</sup> cent. BC.



Gold band earrings with rosette  
decoration. Cemetery of Nea  
Philadelphia Thessaloniki,  
475-450 BC.

Silver gilt plaque that very likely  
adorned the dress of a dead person.  
Cemetery of Nea Philadelphia  
Thessaloniki, late 6<sup>th</sup> cent. BC.







Silver gilt eagles, decorations on a leather cuirass. Tomb A, Katerini, 375-350 BC.

Gold rosettes that decorated the sides of a wooden box. Tomb A, Katerini, 375-350 BC.

[Pg. 158] ABOVE: Gold lozenge-shaped mouthpiece. Cemetery of Nea Philadelpheia Thessaloniki, circa 480 BC.  
BELOW: Gold disc that very likely decorated the dress of a dead person. Cemetery of Nea Philadelpheia Thessaloniki, circa 480 BC.

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[Pg. 160] Silver gilt plaques with masks of Heracles. Ornaments on a leather cuirass. Tomb A, Katerini, 375-350 BC.

[Pg. 161] Silver gilt plaques with lion's heads. Ornaments on a leather cuirass. Tomb A, Katerini, 375-350 BC.









Little gold bells hanging like tassels from the edge of a cloth woven with gold. Tomb A, Katerini, 375-350 BC.



Little silver gilt shield. Ornament on a leather cuirass. Tomb A, Katerini, 375-350 BC.



Silver dressing pins used to secure a garment on the shoulder. Cemetery of Nea Philadelpheia Thessaloniki, 475-450 BC.



Gold diadem with relief foliate decoration. Adorned the head of a dead woman. Cemetery of Pydna Pieria, late 4<sup>th</sup> cent. BC.



Gold rosettes decorating the front of a couch, probably wooden. Tomb A, Katerini, 375-350 BC.



Gold leaf decoration on the dress of the dead. Cemetery of Nea Philadelpheia Thessaloniki, circa 480 BC.

[Pg. 164] Gold bracelet with the winged horse Pegasus on the finials. Cemetery of Pydna Pieria, 3<sup>rd</sup> cent. BC.

[Pg. 165] Sheet gold in the shape of branches and leaves. Fabric decoration. Cemetery of Pydna Pieria, 2<sup>nd</sup> cent. BC.









Diadema with gilt clay figures and decorative motifs. Cemetery of Pydna Pieria, 350-300 BC.



Hammered gold leaf with chased star and rosette ornaments. Very likely made using an iron seal. Cemetery of Pydna Pieria, late 5<sup>th</sup> cent. BC.









Silver bracelets with snakehead finials. Cemetery of Pydna Pieria, 5<sup>th</sup> cent. BC. In the centre: Silver ring. The hoop part consists of a strand of wire, while the silver bezel bears incised decoration. Cemetery of Pydna Pieria, 1<sup>st</sup> cent. BC.



Gold earrings of four twisted wires and a lion's head. They were made by hammering sheet gold on a cone-replica. Cemetery of Pydna Pieria, late 4<sup>th</sup>-early 3<sup>rd</sup> cent. BC.

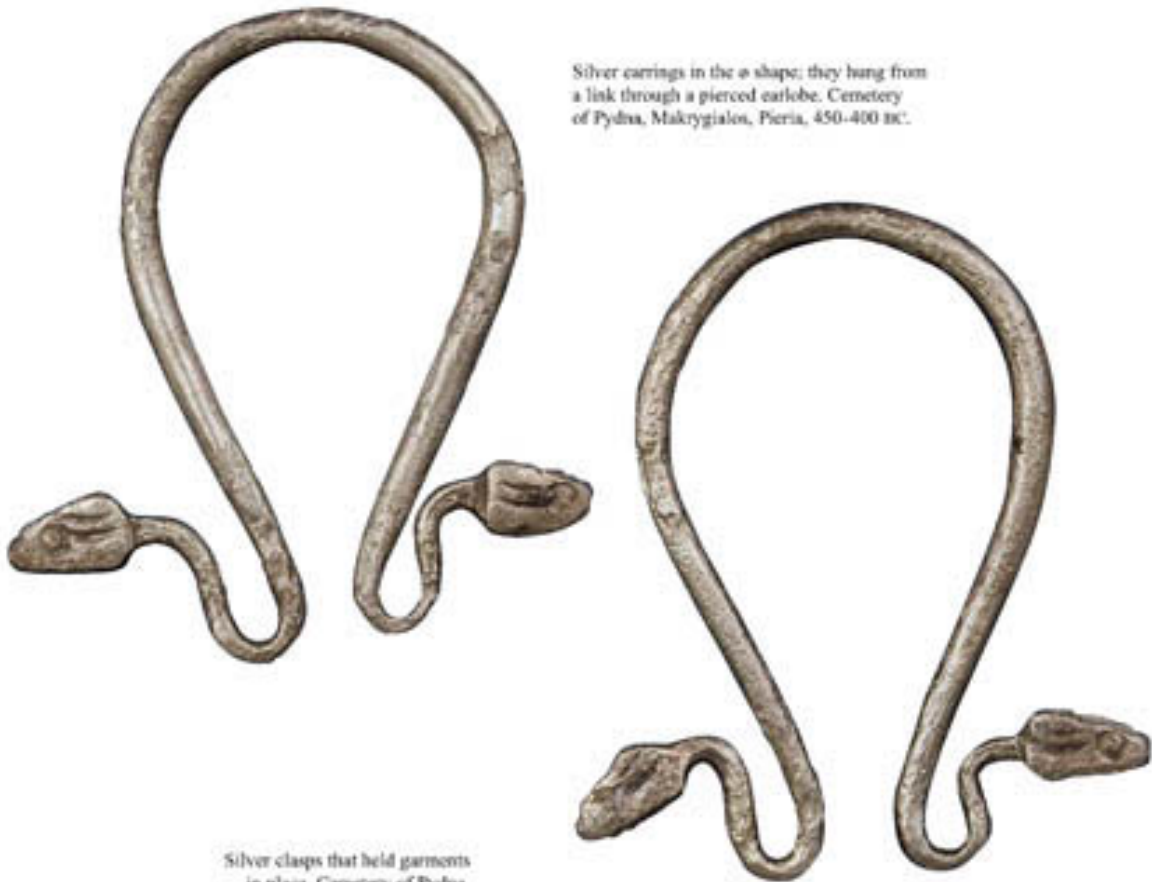


Silver double dressing pin of thick wire. Cemetery of Pydna Pieria, 5<sup>th</sup> cent. BC.



Necklace of gilt  
clay beads.  
Cemetery of  
Pydna Pieria,  
350-300 BC.

Gold necklace consisting of a chain  
with lion's head finials. Cemetery of  
Pydna Pieria, late 4<sup>th</sup>-early 3<sup>rd</sup> cent. BC.



Silver earrings in the α shape; they hung from a link through a pierced earlobe. Cemetery of Pydna, Makrygialos, Pieria, 450-400 BC.

Silver clasps that held garments in place. Cemetery of Pydna, Makrygialos Pieria, 450-400 BC.











Iron *peritrachelon* with gilt decoration. The armour of distinguished members of the society was only rarely decorated with gold leaf. It demonstrated a man's social status and authority. Pydna, Makrygialos Pieria, circa 330 BC.



Gold ring representing a seated woman holding a wreath and a *phiale*. Cemetery of Pydna, Makrygialos, Pieria, 350-300 BC.

[Pg. 172] ABOVE: Gold earring with lion's head. Cemetery of Pydna, Makrygialos, Pieria, 350-300 BC;  
BELOW: Gold necklace. Cemetery of Pydna, Makrygialos Pieria, 350-300 BC.





Gold wreath of myrtle. The wreath was a symbol of religion and authority, and was used at public appearances, religious ceremonies and banquets. Also accompanied its owner to the grave. Cemetery of Pydna, Makrygiolos, Pieria, circa 330 BC.







Silver gilt wreath of oak leaves and acorns. Decoration on a wooden *larnax* (box) that did not survive. Cemetery of Pydna, Makrygialos, Pieria, circa 330 BC.

Gold roundels used to secure sleeves. Cemetery of Pydna, Makrygialos, 350-330 BC.



Bracelet of gold and semi-precious stones. Macedonian tomb.  
Cemetery of Pydna, Alykes Kitrous, circa 200 BC.



Necklaces of gold and semi-precious stones. Macedonian tomb. Cemetery of Pydna,  
Alykes Kitrous, circa 200 BC.



Figure of Artemis.



Figure of Athena.



Figure of Zeus.



Winged female deity, probably Nike, treading on an animal.







Glass vase containing aromatic oils.  
Cemetery of Pydna, Makrygialos.



Gold ring with semi-precious stone  
on the bezel. Cemetery of Pydna,  
Makrygialos, late 4<sup>th</sup> cent. BC.

[Fig. 180] Elaborate gold  
carring. Cemetery of  
Pydna, Makrygialos,  
350-330 BC.

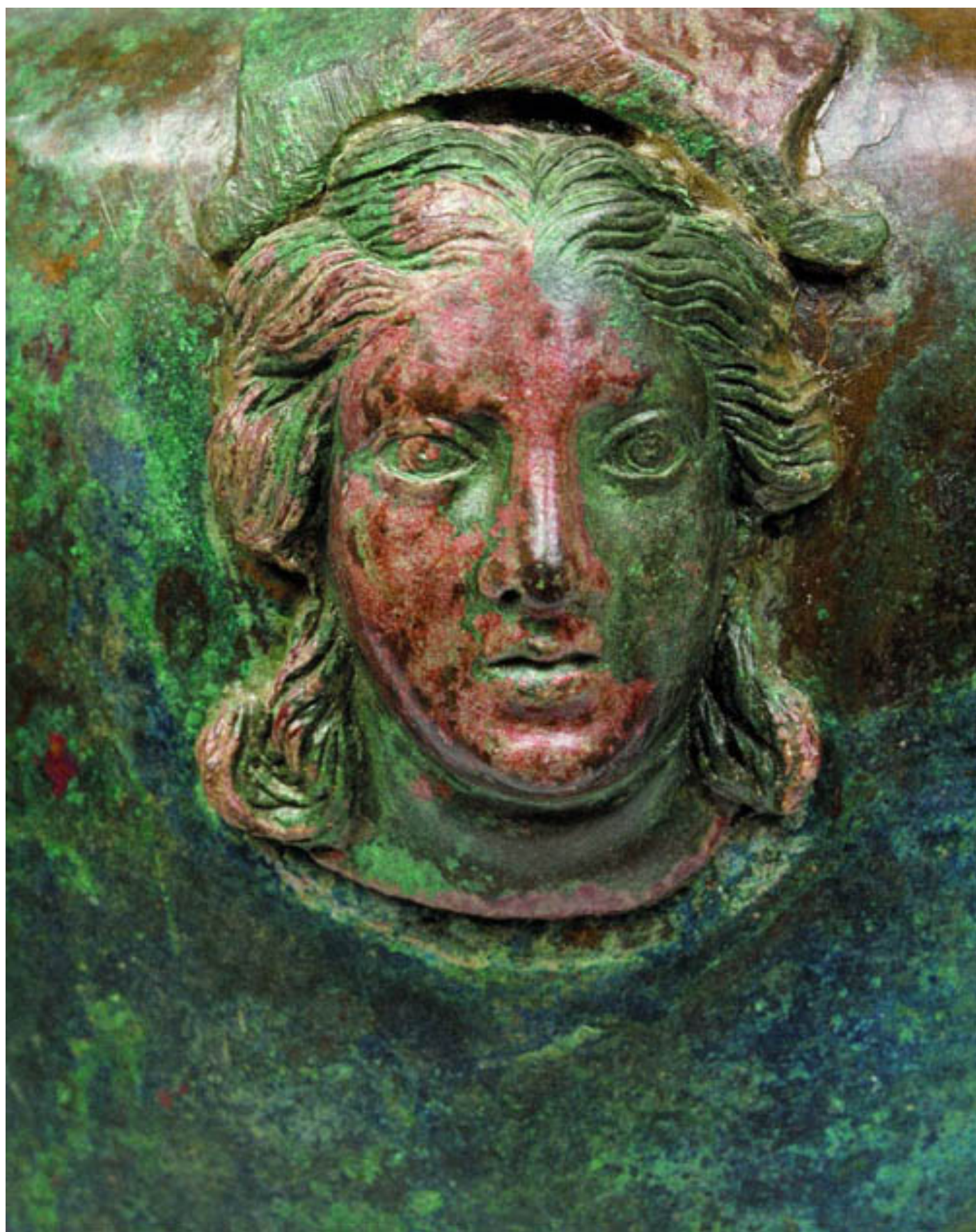


Small furnace of ivory and wood.  
Only the ivory survived. Cemetery of Pydna,  
Makrygialos, 350-330 BC.



Bronze *hydria*, a vessel used to carry water. This *hydria* was made in the 5<sup>th</sup> cent. BC; the face of a woman was applied under the handle in the late 4<sup>th</sup> cent. BC. The *hydria* was eventually used as an ash urn. Macedonian tomb, Cemetery of Pydna, Alykes Kitros, circa 200 BC.









Silver dressing pin, spatula and spoon. Possibly used for applying cosmetics to the face. Macedonian tomb, cemetery of Pydna, Alykes Kitrous, circa 200 BC.





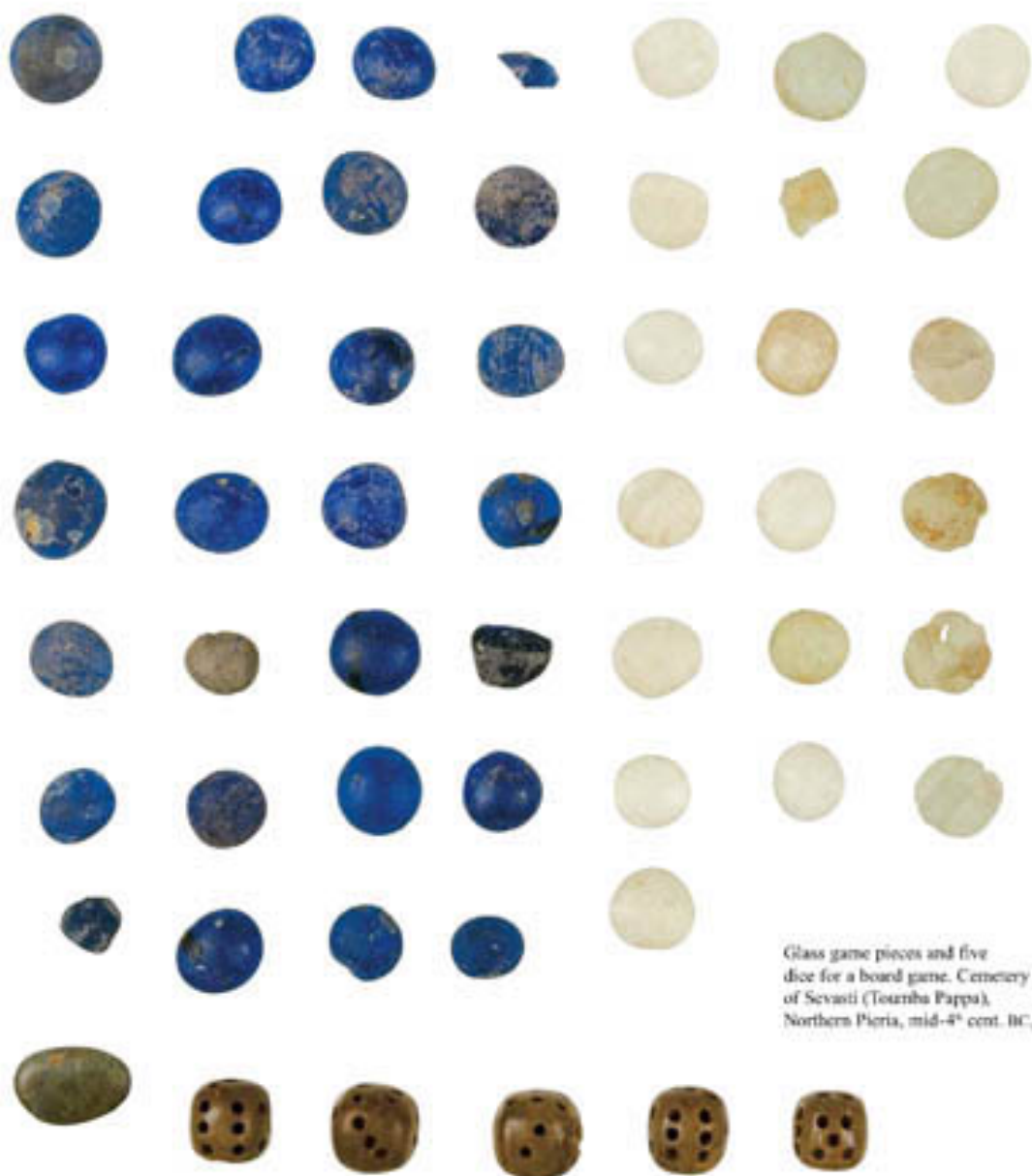
Gold earrings decorated with an animal head of semi-precious stone, Macedonian grave, Cemetery of Pydna, Alykes Kitrous, first half of 3<sup>rd</sup>-first half of 2<sup>nd</sup> cent. BC.



Gold pendant in the shape of a vessel. Cemetery of Pydna, Alykes Kitrous, 2<sup>nd</sup> cent. BC.



Gold earrings decorated with rosettes and birds. Cemetery of Pydna, Alykes Kitrous, 2<sup>nd</sup> cent. BC.



Glass game pieces and five  
dice for a board game. Cemetery  
of Sevasti (Toumba Pappa),  
Northern Pieria, mid-4<sup>th</sup> cent. BC.







Gold wreath of ivy leaves. Symbol of religion and power, it was worn at public appearances, religious ceremonies and banquets, and accompanied its owner to the grave. Cemetery of Sevasti (Tombs Pappa), Northern Pieria, mid-4<sup>th</sup> cent. BC.



Bronze *krater-krater* (vessel for mixing water and wine at symposia) on a krater stand. Cemetery of Sevesti (Toumba Pappa), Northern Pieria, 330 BC.





Masks embellish the space under the handles of the krater.









Gold wreath of olive leaves. Grave mound at *Ayios Athanasios Thessaloniki*, early 3<sup>rd</sup> cent. BC.

[Pg. 192] ABOVE: Silver ladle for pouring wine into glasses and silver strainer used for filtering and serving wine.

MIDDLE: Silver kalykes used as wine glasses at symposia.

BELOW: Inside of a silver kalyn decorated with embossed masks. Cemetery of *Sevasti (Toumba Pappa)*, Northern *Pieria*, 330 BC.

Chest (*jarnaz*) of wood faced with sheet silver, which contained the burned bones of a woman. The chest did not have a solely mortuary function; it may also have been used to store valuable objects. An elaborate gold ring with a glass bezel was found in it. Grave mound at Ayios Athanasios Thessaloniki, early 4th cent. BC.





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Bronze *kalpis*, vessel used to carry water. Here it was used as an ash urn. The vertical handle is decorated with a winged Nike. Burial mound, cemetery of Aineia, 350-325 BC.





Gilt wreath of myrtle. They consist of a gilt bone wreath, with gilt bronze leaves and gilt clay fruit. Fragile objects exclusively for mortuary use. Burial mound, at the cemetery of Aineia, 350-325 BC.



Bronze mirror, the cover of which is decorated with a winged Eros. Burial mound, cemetery of Ainet, 350-325 BC.







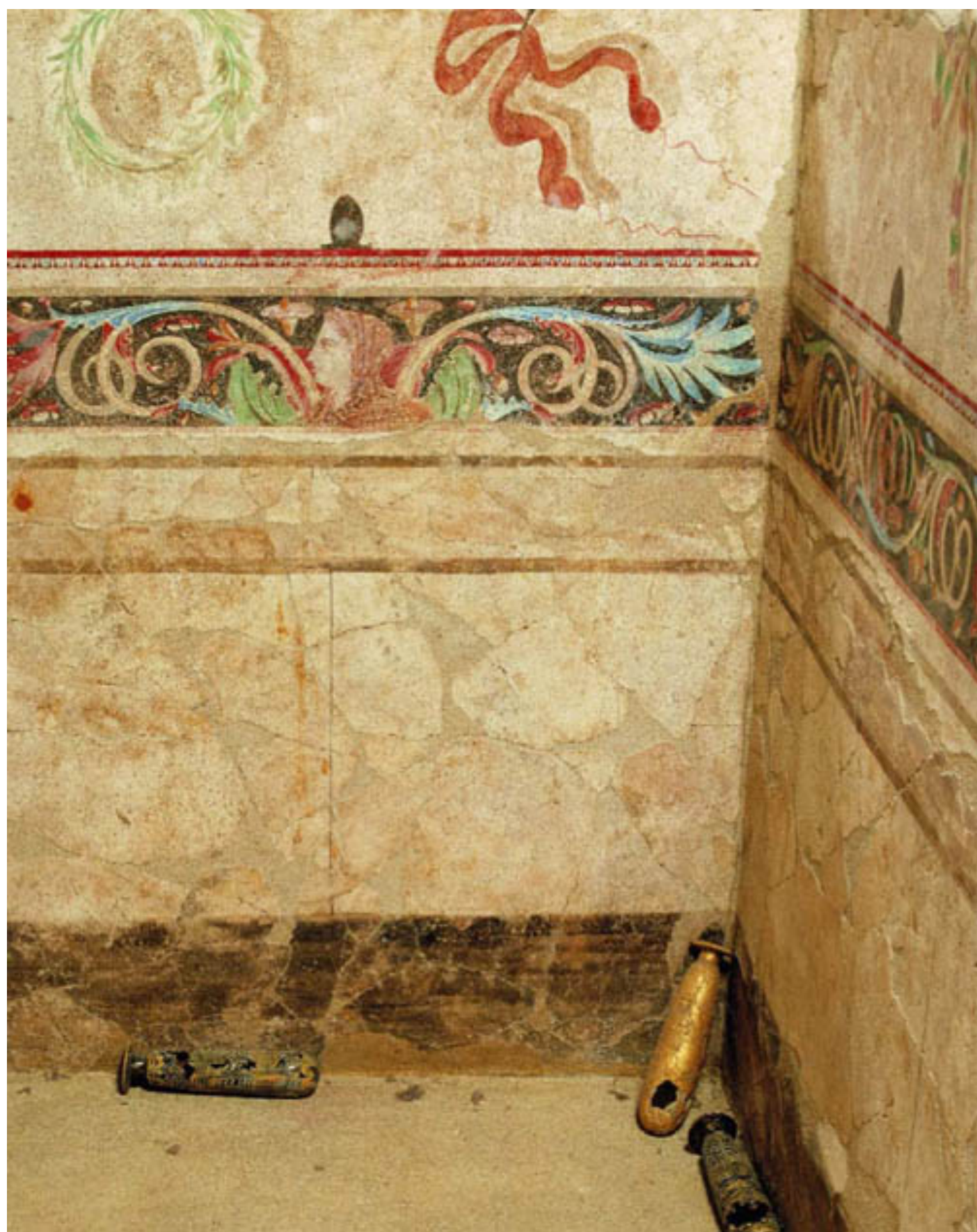


[Pg. 198] ABOVE: Gilt terracotta *kotyle*, a vessel used as a wine glass at symposia, and gilt *alabastra*, which contained aromatic oils. BELOW: Gold bow-shaped clasps with Pegasus or a lion on the finial. They hold the garment on the sleeve. Burial mound cemetery of Ainea, 350-325 BC.

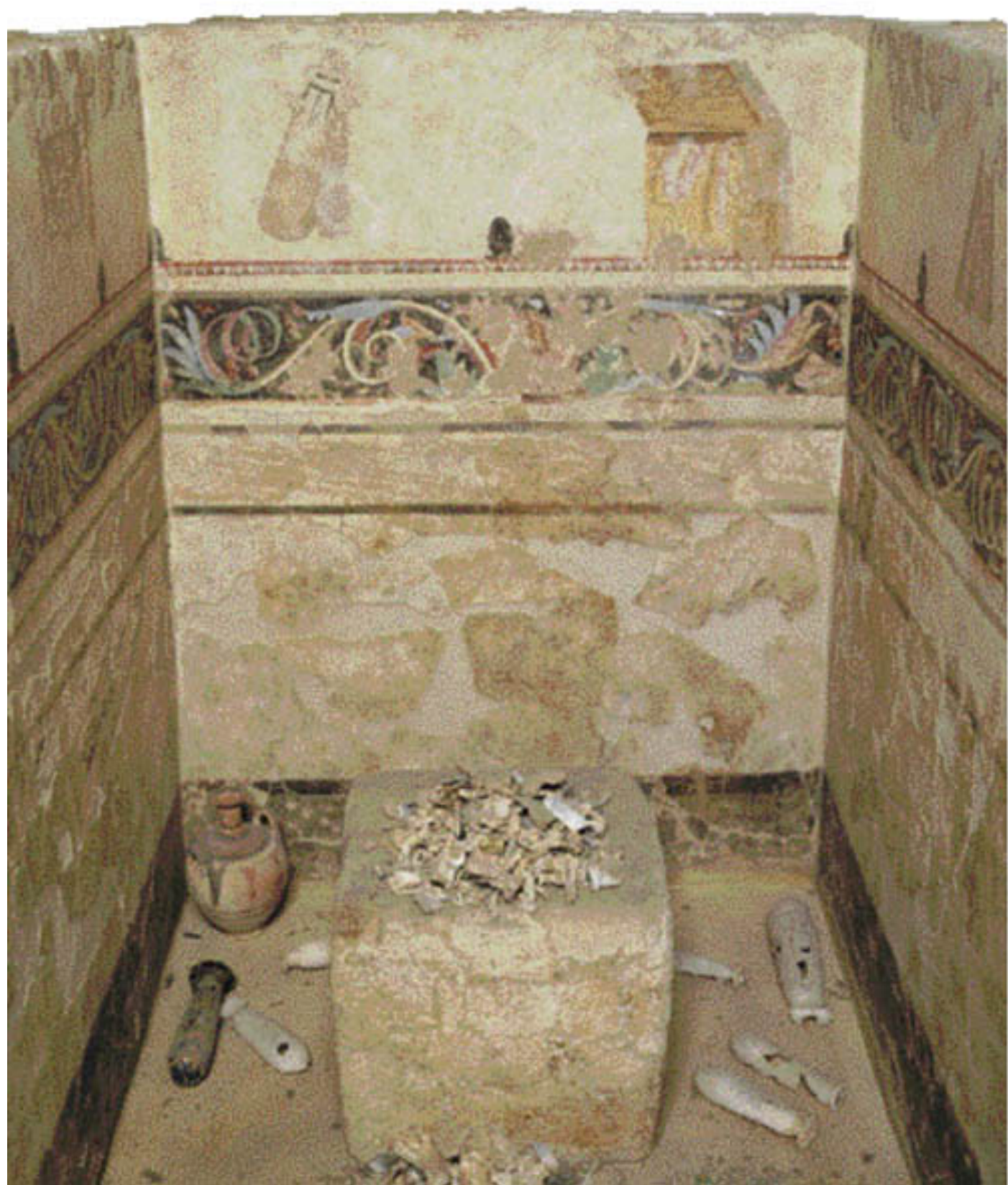
[Pg. 199] Gilt clay plaques with the figures of a muse or Eros. Very possibly part of the decoration on a couch. Gilt clay discs bearing the bust of the goddess Athena. Very possibly ornaments sewn on clothing and used as buttons on the sleeves of a robe. Burial mound cemetery of Ainea, 350-325 BC.

The bones of a young woman were placed in a wooden box on a constructed cube, together with those of her newborn infant. The painted decoration of the interior emulates architectural features from the walls of a woman's room and objects from the women's quarters (*gynaikeion*) that would have been hung on nails or placed on a shelf. Burial mound, cemetery of Ainea.











Detail of tomb interior:  
frieze with busts of  
women and foliate  
ornamentation.



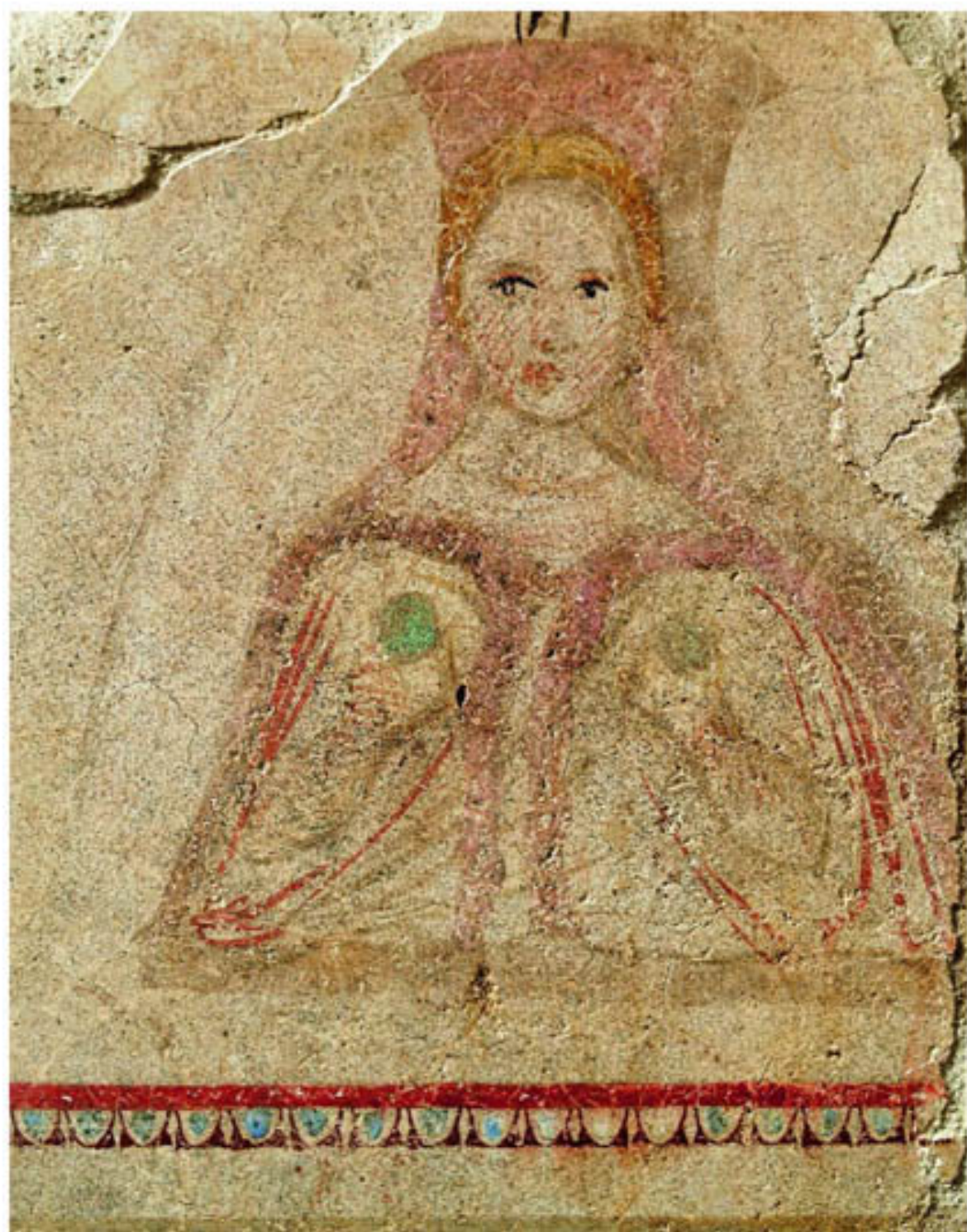
[Pg. 202] The interior of the tomb. On top of and in front of the built cube are the bones of the dead woman and her infant. To the right and left are fallen stone and glass alabaster. In the upper left corner is a clay amphora, while on the lower right can be seen the remains of a gilt wreath.



Detail of the painted decoration on  
the upper frieze of the tomb: bust of a  
woman reminiscent of the terracotta  
female busts of the era.

Detail of the painted decoration on the upper frieze of the tomb: representation of a bird.









Details of the painted decoration on the upper frieze of the tomb, representing objects from the *gynækoneia*.



Detail of the painted decoration on the tomb. On the upper frieze, objects from the *gynaikonitis* appear to be hanging on the wall. On the lower frieze is the bust of a woman and foliate and floral decorations.







Bronze *kalos*. Cemetery of Stavroupoli  
Thessaloniki, late 5<sup>th</sup> cent. BC.

Bronze beaked oinochoe,  
Cemetery of Stavroupoli  
Thessaloniki, late 5<sup>th</sup> cent. BC.



Bronze trefoil oinochoe and  
bronze frying-pan vessel.  
Cemetery of Stavroupoli  
Thessaloniki, late 5<sup>th</sup> cent. BC.





Bronze container for writing implements and inkwell. Cemetery of Stavroupoli Thessaloniki, 325-300 BC.



Silver kantharos (wine glass) and silver lekythos (perfume bottle). Cemetery of Stavroupoli Thessaloniki, 325-300 BC.









[Fig. 210-211] Superbly crafted gold ornament with plant motifs. Applied to a piece of ivory, perhaps from the decoration of a small box. Cemetery of Stavroupoli Thessaloniki, 325-300 BC.





Gold wreath of myrtle.  
Cemetery of Stavroupoli  
Thessaloniki, 325-300 BC.







[Pg. 214] ABOVE: Two gold dressing pins characterised by elaborate heads with filigree decoration.  
BELOW: Gold necklace with pyramidal beads and a central bead in the shape of a pointed amphora,  
with granulation. Cemetery of Sindos Thessaloniki, circa 560 BC.

[Pg. 215] ABOVE: Gold breast ornament consisting of plaques and grain-shaped pendants.  
BELOW: Gold chain made of multiple strands of gold wire in parallel double braids with double finials.  
Cemetery of Sindos Thessaloniki, circa 510 BC.



Silver-plated stool. Its reconstruction was based on the form of the sheet silver that had covered the wooden legs and the horizontal iron sections of the initial object. Cemetery of Stavroupoli Thessaloniki, 325-300 BC.



Gilt terracotta relief ornaments with pairs of warriors fighting. The Greeks are wearing a helmet, cuirass, short chiton and chlamys (cloak) that waves in the wind. Their adversaries (Persians or Amazons) are wearing a "Phrygian" cap, chiton with sleeves and trousers. They may have adorned the wooden couch on which the body of the dead person was burned. Cemetery of Stavroupoli Thessaloniki, 325-300 BC.



Two small pointed glass amphorae for aromatic oils decorated with horizontal and wavy lines. Cemetery of Sindos Thessaloniki, circa 510 BC.



Bronze enaleptro (vessel for aromatic oils). Cemetery of Sindos Thessaloniki, circa 510 BC.



Attic *kylix* of the Droop type with floral decoration. Cemetery of Sindos Thessaloniki, circa 510 BC.



Euboean (?) black-figure *hydria*. Two couples are depicted, flanked by a man and a woman to the left and right respectively. The women in the middle are holding a wreath. Cemetery of Sindos Thessaloniki, circa 510 BC.







Gold necklace consisting of two rows of coiled wire, ending in two cylinders decorated with embossed gorgons' heads. Cemetery of Sindos Thessaloniki, circa 510 BC.



Gold hand earrings with floral decoration. Cemetery of Sindos Thessaloniki, circa 510 BC.



Gold necklace consisting of four pyramid-shaped pendants and one larger pendant in the shape of a pointed vessel. ABOVE: pyramid-shaped gold pendant. Cemetery of Sindos Thessaloniki, circa 510 BC.



Pair of silver links with rock crystal pendant. Cemetery of Sindos Thessaloniki, circa 510 BC.







Band of sheet gold in three parts, decorated with embossed double braid. Cemetery of Sindos Thessaloniki, circa 510 BC.



Gold bow-shaped clasps decorated with rosettes at the ends of the bow. Cemetery of Sindos Thessaloniki, circa 510 BC.



Silver bracelets with snakehead finials. Cemetery of Sindos Thessaloniki, circa 510 BC.



Iron replicas of chair and tripod table. They belong to the category of utensils (together with the carts) that were deemed essential for the dead person's passage into the next life. Cemetery of Sindos Thessaloniki, circa 510 BC.



Iron replica of a four-wheeled cart. Cemetery of Sindos Thessaloniki, circa 510 BC.

Elaborate gold bracelet with animal-head finials. Cemetery of Europos Kilkis, late 4<sup>th</sup>-early 3<sup>rd</sup> cent. BC.



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Gold wreath of oak leaves with a Hercules knot in the centre. Cemetery of Cassandria Chalcidice, 3<sup>rd</sup> cent. BC.

[Pgs. 228-229] Gold wreath of olive leaves with semi-precious stone set in a Hercules knot in the centre. Cemetery of Cassandria Chalcidice, 3<sup>rd</sup> cent. BC.

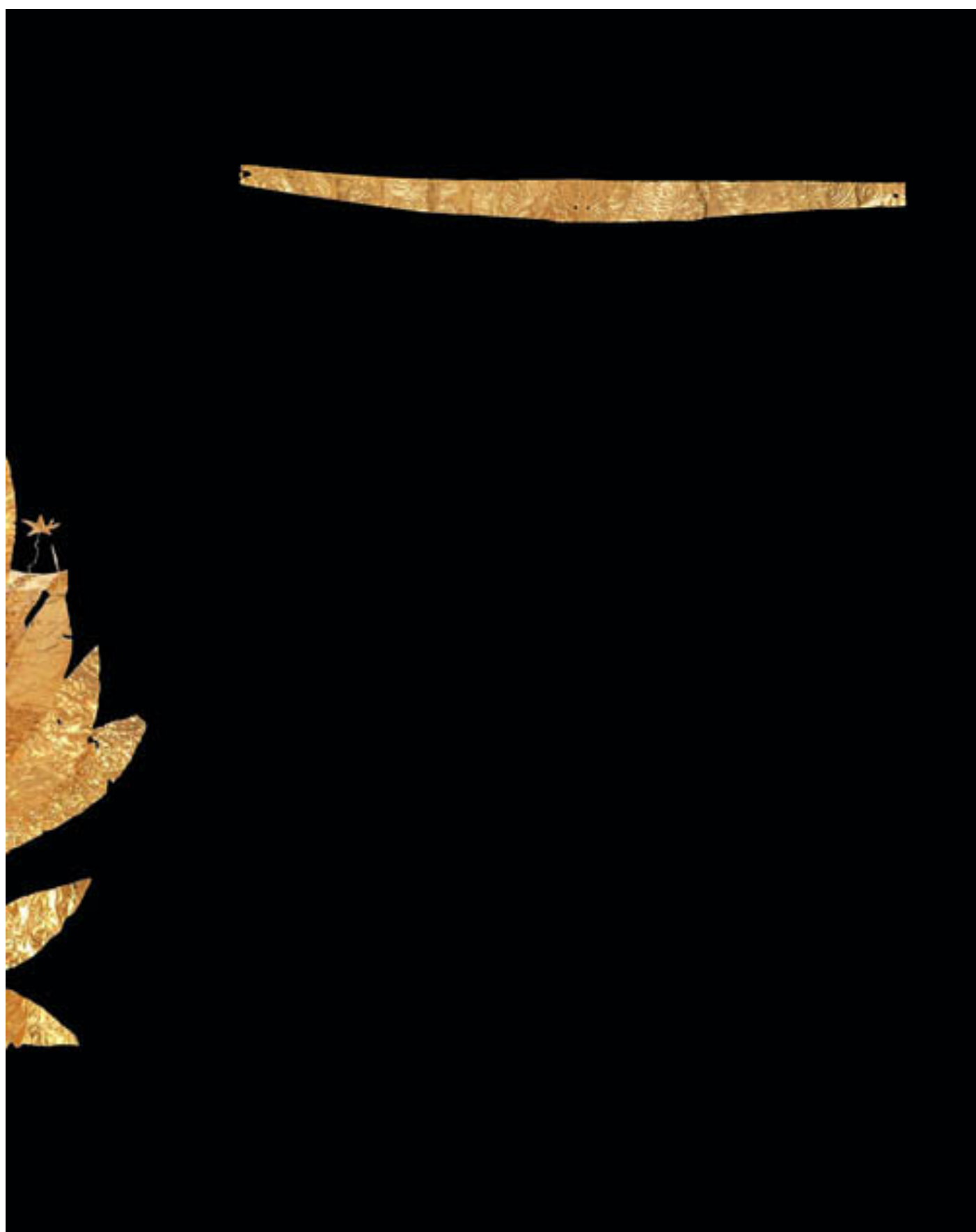
















[Pgs. 230-231] Gold wreath of olive leaves. Cemetery of Eurypolis Kilkis, late 4<sup>th</sup>-early 3<sup>rd</sup> cent. BC, and gold band-diadem with relief palmette decoration. Cemetery of Cassandria Chalcidice, 3<sup>rd</sup> cent. BC.



Gold earrings with rosettes and a seated figure of Nike with open wings. Cemetery of Cassandria Chalcidice, 3<sup>rd</sup>-2<sup>nd</sup> cent. BC.

[Pg. 232] ABOVE: Gold rings. MIDDLE: Gold earrings with lion's heads. BELOW: Gold bracelets with snake head and tail finials. Cemetery of Cassandria Chalcidice, 3<sup>rd</sup>-2<sup>nd</sup> cent. BC.



Gold diadems, replicas  
of wreaths. Cemetery of  
Cassandra Chalcidice,  
3<sup>rd</sup>-2<sup>nd</sup> cent. BC.

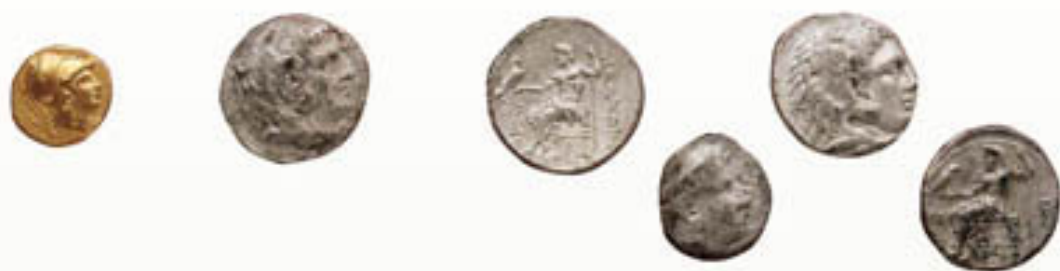
"Hoard" of six coins. Consists of one gold stater and  
four silver Alexander III tetradrachms and a silver  
Athenian tetradrachm. Cemetery of Cassandra  
Chalcidice, date concealed 281 BC.

"Hoard" of thirty silver coins. Consists of eight silver  
tetradrachms and twenty silver Alexander III drachmas,  
as well as two silver Lysimachus drachmas. Cemetery of  
Cassandra Chalcidice, date concealed 281 BC.



Silver sprinkler, silver ladle  
for drawing wine from  
a large container, silver  
strainer. Cemetery of  
Cassandra Chalcidice,  
3<sup>rd</sup>-2<sup>nd</sup> cent. BC.







Bronze *krater* with volute handles terminating in high relief heads of aquatic birds. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze *stamnos*-type wine vessel. At the base of the handle on one side is a lion's head spout, and at the base of the handle on the other side is the face of a Papposelinus. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze *chous*. The high handle ends in a plaque with tendrils and a lotus blossom. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Bronze lamp (portable light) on a tripod base. The perforated body is decorated with an incised grapevine branch. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Blue glass alabastra decorated with white and yellow threads of glass. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Gold wreath of myrtle. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Symposium vessel. Silver *kantharos*. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Silver *askos* (perfume container for mortuary use) Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Symposium vessels. Silver strainer with gilt details and silver "saltcellar". Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.

Symposium vessels. Silver *phiale* with gilt details, silver *kalyx*, silver *skoupbidion* (small table vessel). Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Symposium vessels. Silver *einocheia* with gilt details, silver *kalyx* with a Medusa head on the bottom. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Bronze amphora with lid,  
vessel related to carrying  
wine. Faces of Medusa  
adorn the space under  
the handles. Cemetery  
of Derveni Thessaloniki,  
late 4<sup>th</sup> cent. BC.





Bronze *myrsokhio* and *lekylithio* (perfume  
cruets). Cemetery of Derveni Thessaloniki,  
late 4<sup>th</sup> cent. BC.



Deep bronze *phiale* for everyday use. Bronze funnel (used for the filtering of wine). Cemetery of Derveni Thessaloniki,  
late 4<sup>th</sup> cent. BC.



Bronze ladle with handle  
terminating in a goose head;  
related to the serving of  
wine. Cemetery of Derveni  
Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze wine kylix. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze *kanoi*, vessels related to the carrying, mixing and serving of wine. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze *phiale* with handle. Used for washing hands at symposia. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze *kantharos*, vessel related to the consumption of wine. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



The same *kantharos* seen from below.



Detail of decoration on the oinochoe with the face of Medusa under the handle.



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Bronze trefoil oinochoe, used in the serving of wine. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Bronze *agynon* with goat's heads under the handles. A vessel related to serving wine. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.







Decorative silver discs with the eight-pointed Macedonian star.  
 Very possibly clothing ornaments. Cemetery of Derveni  
 Thessaloniki, late 4<sup>th</sup> cent. BC.







Bronze cosmetics container with bronze spatulas for the application of colour.  
Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze *lebes*, pot for everyday use. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze oinochoes, vessels used in carrying and serving wine.  
Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze lekane, pot for everyday use. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Stone alabastra (perfume cruet). Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Multicoloured glass *pessoi* (game pieces) from a board game comparable to today's backgammon. Pieces of sheet iron and bronze hinges, perhaps parts of the board on which the game was played. Cemetery of Derveni, Thessaloniki, late 4<sup>th</sup> cent. BC.



Silver *kalyx* (wine cup) with gilt details. The bottom is decorated with the head of a Silenus. Cemetery of Derveni, Thessaloniki, late 4<sup>th</sup> cent. BC.





Silver gilt female face, decorative feature from a horse's bridle. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Grave objects. *Peribuchelos* (neck protection) of gilt bronze flakes sewn onto leather (reconstruction). Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Bronze greaves (shin protectors). Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.

[Pg. 261] Gold necklace with amphora-shaped beads. Pairs of gold clasps to hold garments. One end is decorated with a lion's head and the other with a bust of Pegasus. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.









Gold wreath of myrtle sprigs.  
Cemetery of Derveni  
Thessaloniki, late 4<sup>th</sup> cent. BC.





Gold necklace with a braided chain and spear-shaped beads.  
Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.



Gold rings. The ring on the left bears the inscription  $\text{ἱερὸν Κλεῖταις}$ , (gift to Kleita). The middle one has a rotating semi-precious ringstone in the shape of a scarab. The right-hand one has a semi-precious stone with filigree decoration, and a hoop of twisted wire terminating in a lion's foot. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.







Gold wreath of olive leaves. Cemetery of Lete Thessaloniki, early 3<sup>rd</sup> cent. BC.

Elaborate gold earrings. Cemetery of Derveni Thessaloniki, late 4<sup>th</sup> cent. BC.





Gold diadem found on the head of a dead woman. The lavish plant decoration consists of spirals, oak leaves and five-petal flowers. In the centre, on a Hercules knot and flanked by oak leaves, is an appliqué female head, perhaps Aphrodite Anthis. Cemetery of Lete Thessaloniki, early 3<sup>rd</sup> cent. BC.



Gold earrings with  
bulls' heads and  
acorns. Cemetery  
of Lete Thessaloniki,  
early 3<sup>rd</sup> cent. BC.



Gold clasp with  
chain to secure  
clothing. Cemetery  
of Lete Thessaloniki,  
early 3<sup>rd</sup> cent. BC.





Gold diadem consisting of eight lyre-shaped sections that are embellished with acanthus leaves, spirals and palmettes. In the centre, a Hercules knot is formed, on which stands a winged Eros holding doves. Cemetery of Sodes Thessaloniki, 320-300 BC.



Gold earrings with lion's head. Cemetery of Lete Thessaloniki, early cent. BC.



Gold wreath of olive leaves. Cemetery of Sodes Thessaloniki, 320-300 BC.





Bow-shaped gold clasps with lion's heads and Pegasus to secure clothing to the sleeves. Cemetery of Sodes Thessaloniki, 320-300 BC.



Gilt clay bunch of grapes, perhaps part of a wreath. Cemetery of Sodes Thessaloniki, 320-300 BC.



Necklace with gilt clay beads. Cemetery of Sodes Thessaloniki, 320-300 BC.



Gilt bone relief with Demeter or Hecate holding a torch. From the decoration on a wooden couch. Cemetery of Sodes Thessaloniki, 320-300 BC.





Gold clay discs with gorgon's head, bust of Athena and the eight-pointed star. Intended to decorate fabrics. Cemetery of Sodes Thessaloniki, 320-300 BC.



Gold clay bunches of grapes intended to decorate fabrics. Cemetery of Sedes Thessaloniki, 320-300 BC.







Clay pyxis (jewel box) and  
lid decorated with ivy and  
necklaces. Cemetery of Sedes  
Thessaloniki, 320-300 BC.



[Pg. 276] ABOVE: Sheet gold with relief plant decoration. Mouthpiece  
of the dead (*epistomis*). Cemetery of Thessaloniki, 6<sup>th</sup> cent.  
BC. MIDDLE: Hammered sheet gold mouthpieces of the dead, bearing  
repoussé plant decoration. Cemetery of *Ayia Paraskevi* and Thessaloniki,  
late 6<sup>th</sup> cent. BC. BELOW: Gold band decorating a leather or iron  
cuirass. Bears repoussé braid decoration Cemetery of Stavroupoli  
Thessaloniki, 325-300 BC.



## The Derveni Krater

The Derveni krater is one of the most significant artefacts to have been preserved from antiquity. It was found in Grave B, in one of the six large and richly endowed cist graves discovered early in 1962 at the 9<sup>th</sup> kilometre of the National Road from Thessaloniki to Langada. Also found in this grave were fragments of a burnt papyrus, the text of which has not yet been definitively published.

The obverse of the vessel bears a representation of Dionysus and Ariadne and to their right is a maenad with a child over her shoulder. Under the right handle there is a figure, probably Pentheus, and under the left handle are two dancing maenads. The reverse side depicts other maenads dancing, with a Silenus observing them. Around the bottom of the krater is an animal hunt, while the upper band depicts twelve animals, both wild and domestic. On the ova of the Ionic mouldings, which together with flowers, decorate the lip of the krater, there is an inscription in the Thessalic dialect:  $\omega\tau\iota\mu\Delta\alpha\tau\iota\varsigma\Lambda\gamma\epsilon\tau\iota\varsigma\omega\tau\iota\mu\alpha\tau\iota\varsigma\omega\tau\iota\mu\alpha\tau\iota\varsigma\omega\tau\iota\mu\alpha\tau\iota\varsigma\omega\tau\iota\mu\alpha\tau\iota\varsigma$  which means: "I am the krater of Astion son of Anaxagoras from Larissa". The centres of the volutes are decorated with portraits of Hercules (or perhaps that of Achelous), Hades and (perhaps) Dionysus. There are four added cast statues on the shoulder of the krater: Dionysus and a maenad on the obverse and a Satyr with a maenad on the reverse side.

The images on the vessel allude to the divine drama comprising two parts: dismemberment and resurrection – sacred wedding. It is directly related to Euripides' *Bacchae*.

According to the experts, the large quantity of tin in the bronze alloy is what gives the krater its golden colour.

On the mouth of the krater is a lid that served as a strainer, since kraters were used in symposia to mix wine with water. However, it should be noted that this particular vessel seems never to have been used as a krater but only as an urn for ashes.

One has the impression that this work is unique not only in the tectonic art of embossing metal but also among all other well-known significant works from ca. 330-320 BC. There is nothing to compare it with, so trying to classify this masterpiece is not possible at this time; we must wait to see if we find similar objects in the future. It is very rare to find such a composite and inclusive view on the subject of life and death in a single work of art. This view arises from the subject matter shaped by Dionysian worship, beyond the limits of discourse.<sup>22</sup>

Bronze krater. Tomb B, Derveni Thessaloniki, 330-320 BC. Obverse of the krater: The sacred wedding of Ariadne and Dionysus is the main scene of the relief composition on the main body of the vessel; on the shoulder are the cast figures of Dionysus and a sleeping maenad.

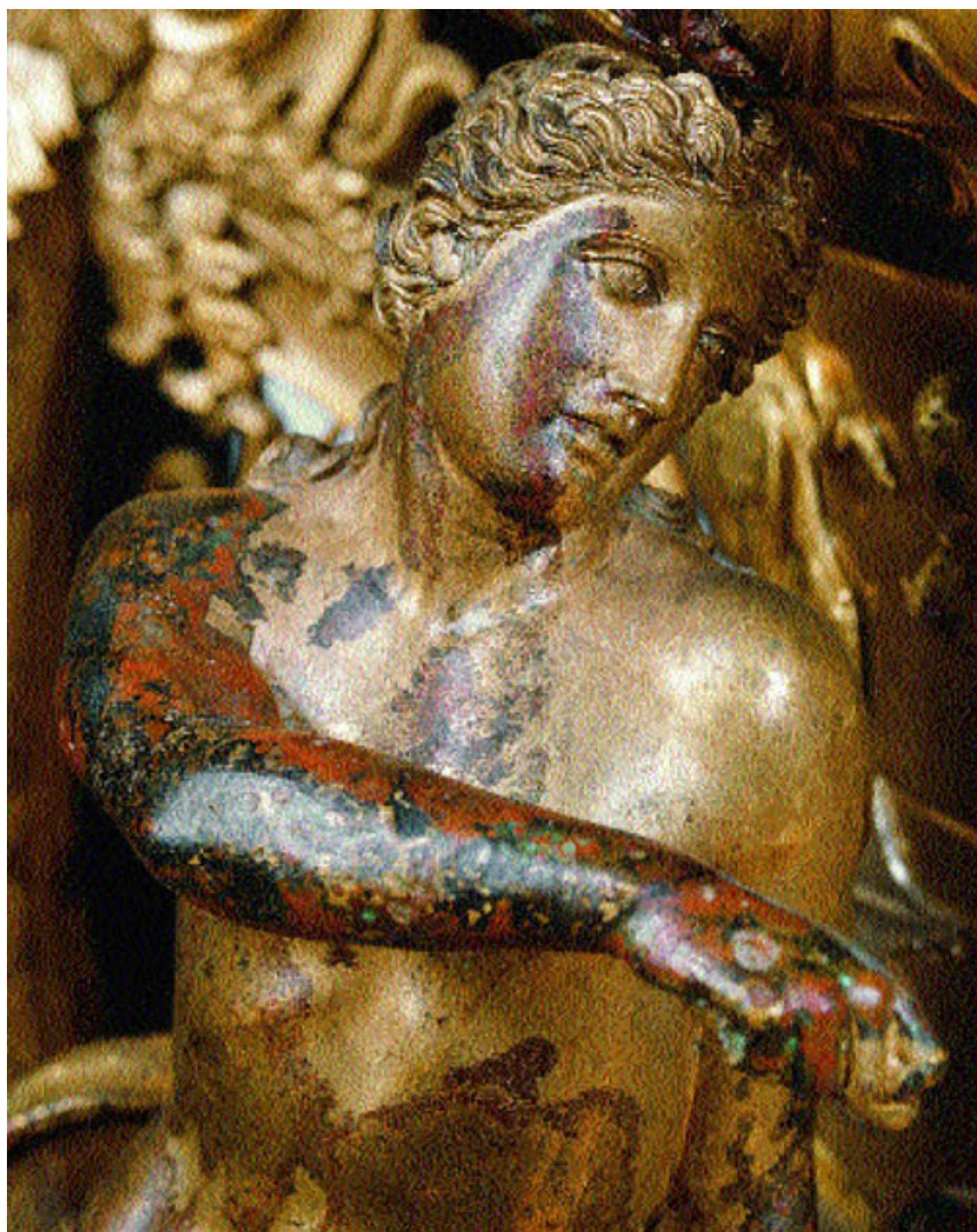




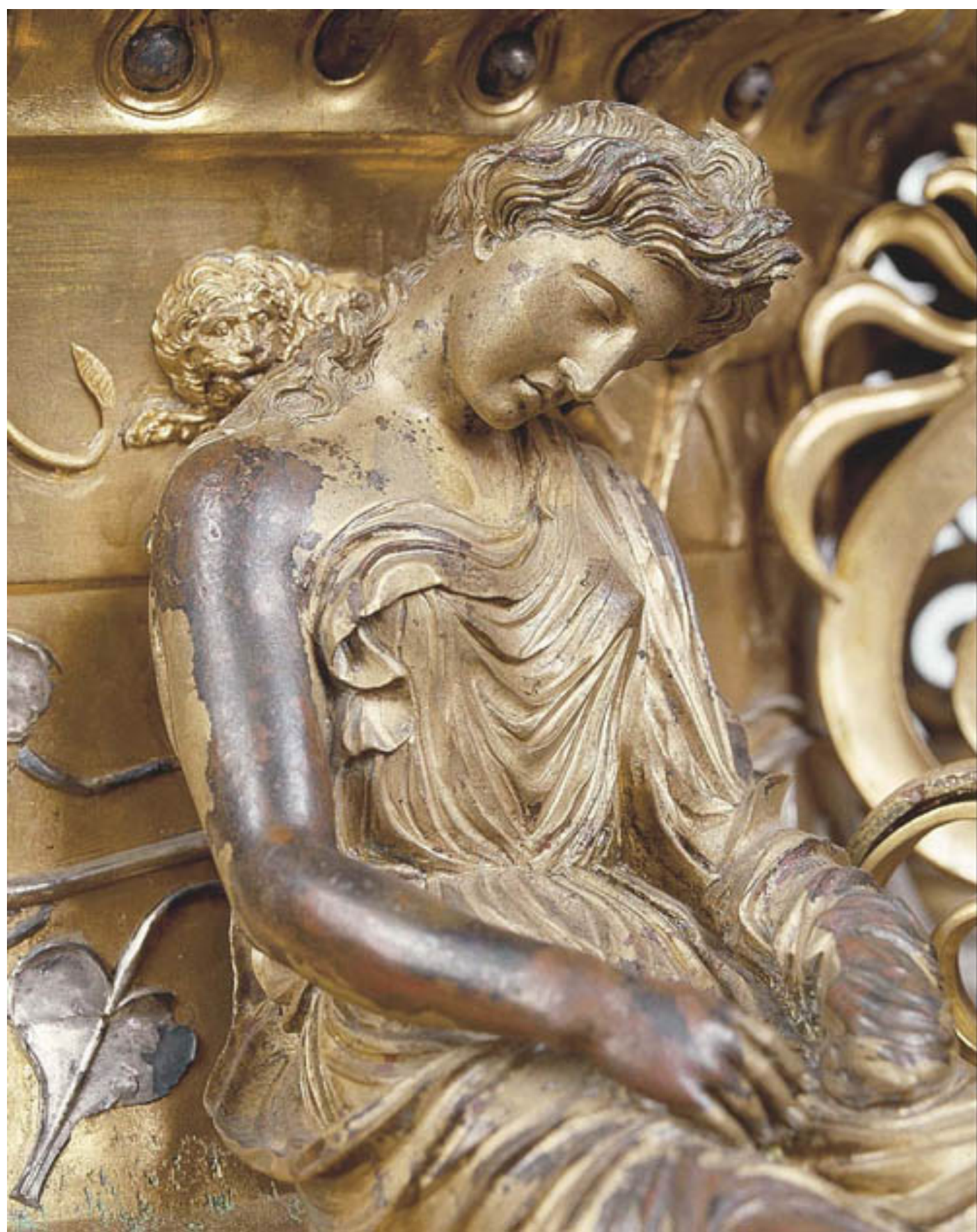
Obverse of krater: detail of the cast figure of the young Dionysus. In his raised hand the god was holding a thyrsus, which has been lost.  
[Pg. 282-283] Sleeping maenad.

Obverse of krater: detail of the cast figure of Dionysus and the volute handle which is adorned with lush plant motifs and by the face of a horned god, perhaps Achelous

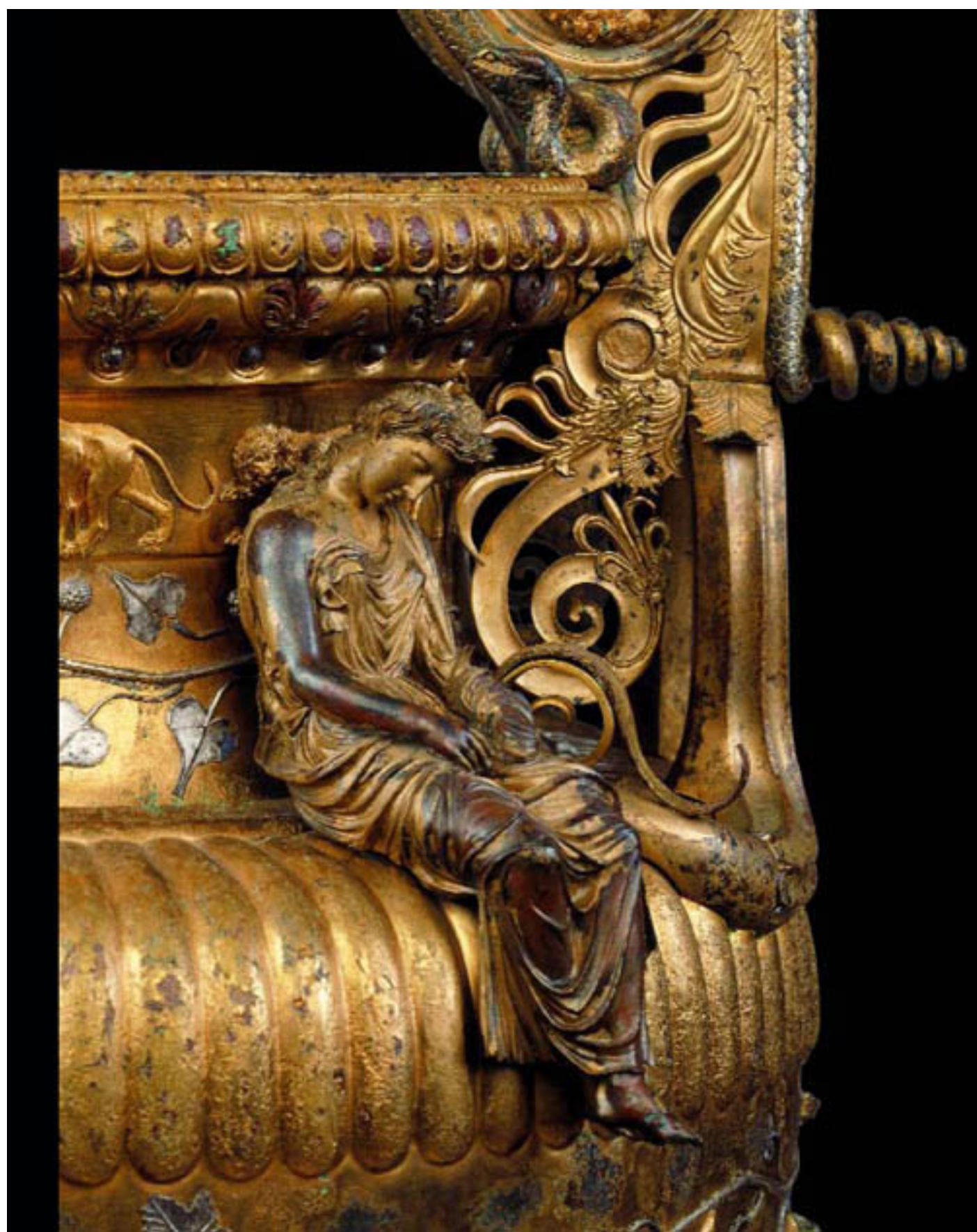




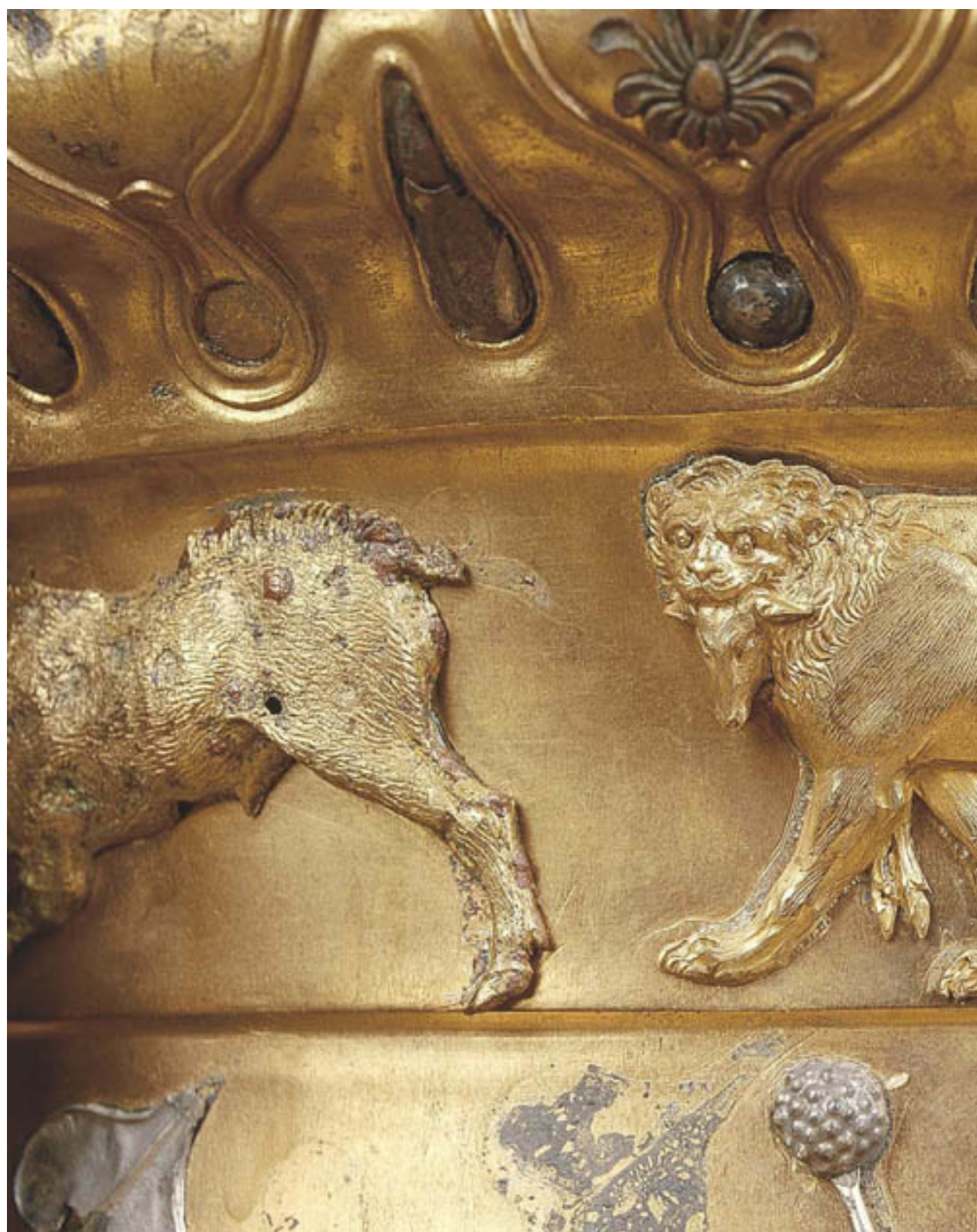


















[Pgs. 284-285] Obverse of krater: detail of the relief decoration on the neck of the krater. On the middle band a lion is carrying the carcass of a deer. On the bottom band are ivy leaves, while on the upper band is a richly variegated Lesbian cymatum.



Reverse of krater:  
Detail of the upper part of the  
krater. The neck is decorated  
by a relief frieze of wild animals  
on the upper part; below are  
silver-plated branches of ivy.  
The lip is embellished with  
a Lesbian and Ionic cymatium  
and with a delicate astragalus  
on the top. The handles bear  
rich foliate motifs covering  
the space between the handles  
and the body of the pot, while  
faces of Hades have been placed  
in the eyes of the volutes.

On the following pages: Reverse  
of krater: Detail of the cast figure  
of the Satyr on the shoulder of  
the vessel who has fallen into a  
drunken sleep holding an askos  
full of wine, and the cast figure  
of a maenad in ecstasy.







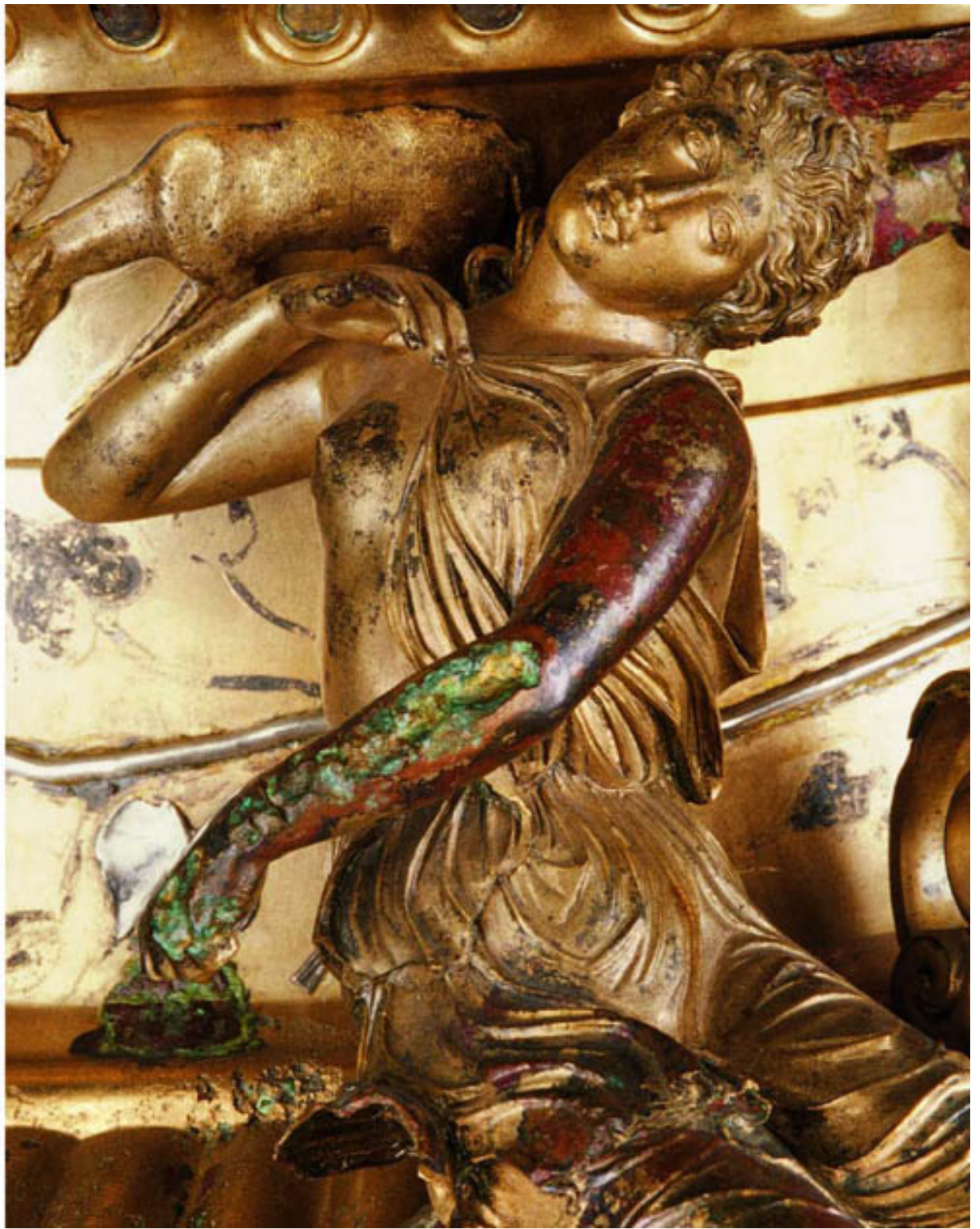














Reverse of krater: Detail of the cast figure of the maenad lying on the shoulder of the krater in a position of ecstasy. The strainer-type lid indicates its function of mixing wine and water at symposia. On opposite page: detail of the side view of the krater handle flanked by the bodies of snakes; there are foliate decorations on the central fluting.









Main body of the krater: The relief composition: to the left a Silenus watches the orgiastic dance of the young maenads, one of whom is whirling around, while a second is ready to collapse but is held by a third. The dance is being watched in ecstasy by another two maenads who are holding a she-goat that they will tear apart. Dionysus and Ariadne, the main figures, are seated at their sacred wedding. Behind the figure of Dionysus another maenad is dancing, holding the leg of a child hanging down her back; to the right, Pentheus advances to the rhythm of the dance.



On the following pages:  
 Details of the Selinus and maenads, the whirling maenad,  
 the dancing maenad holding the leg of a child who is  
 hanging down her back, the maenad with knees buckling  
 from exhaustion due to the dance who is being held by  
 another seated, older maenad to keep her from falling,  
 and the maenads who are ecstatically carrying a she-goat  
 that they will later tear apart. The bridal couple Dionysus  
 and Ariadne appear surprisingly serene and blissful,  
 in contrast to the orgiastic atmosphere of the dance  
 around them. Pentheus follows who, dressed as  
 a hunter, is advancing to the rhythm of the dance.

























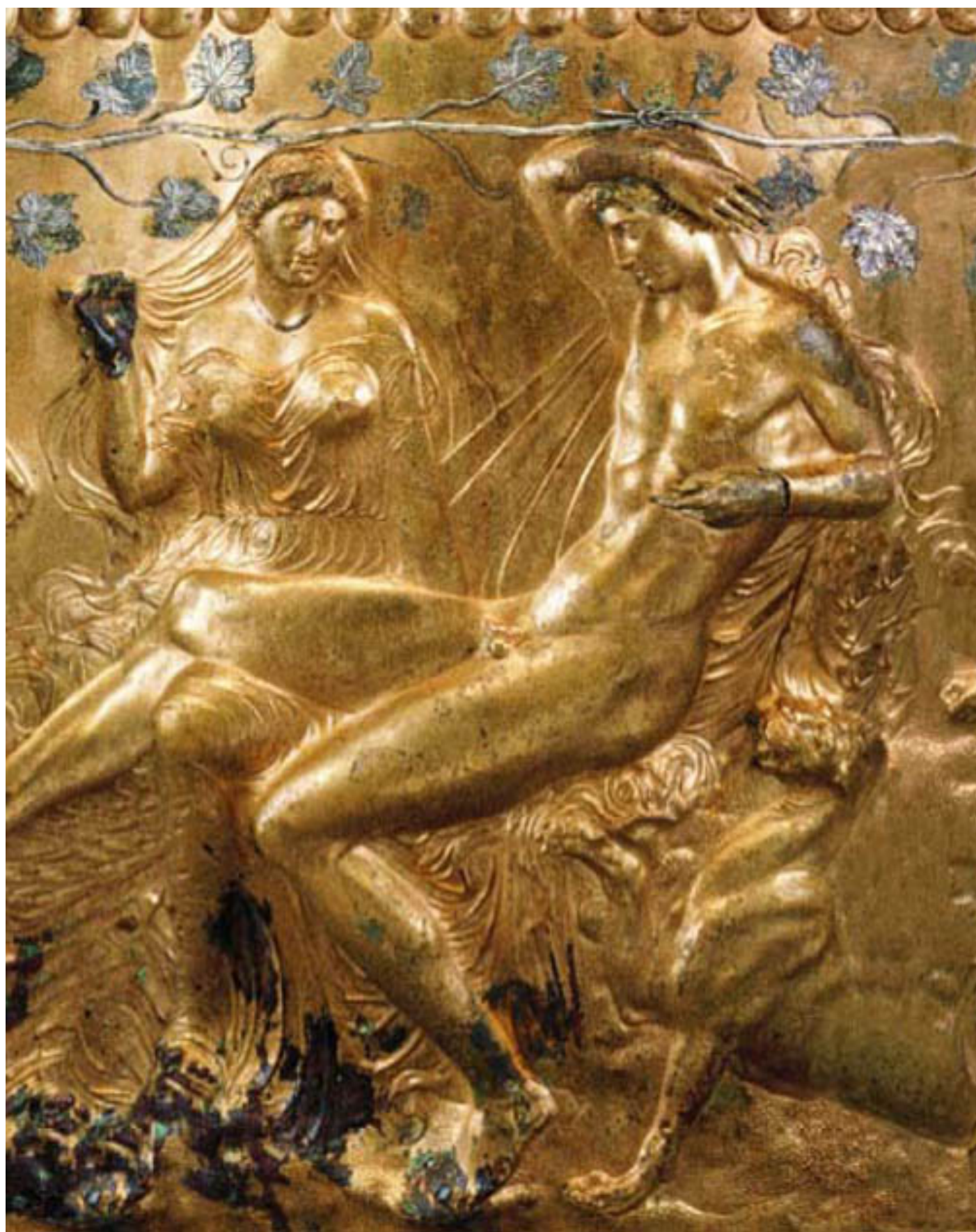




















### The Derveni Papyrus

Papyrus are known to have survived mainly in Egypt where the climatic and soil conditions are favourable. The Derveni papyrus survived because it was burned when the deceased was cremated (Grave A). Cited below is a text by Professor Kyriakos Tsantsanoglou who studied the papyrus, as well as excerpts from the papyrus translated by the professor.<sup>23</sup>

"The papyrus was found burnt in the remains of a funerary fire on the floor of Grave A in Derveni. It was burnt with the deceased, possibly for religious reasons. The ground moisture in Greece usually does not permit papyrus to be well preserved. Thus, although tens of thousands of Greek papyri have been found in Egypt and the Near East, none have ever been found in Greece. The Derveni papyrus is the only one extant in Greece and has been preserved because the fact that it was burnt prevented it from decomposing. It was written approximately in the third quarter of the 4<sup>th</sup> century BC; that makes it contemporary or slightly older than the oldest Greek papyri found in Egypt and it must be older than the actual burial. Of the hundreds of small and larger pieces of the papyrus found, it has been possible to reassemble a text in 26 columns, of which only the upper part survives.

"The text begins with a description of funerary rites and expression of eschatological beliefs and then continues with a prose philosophical/allegorical note on a poem about the genealogy of the gods, written in dactylic hexameter which the ancients attributed to the mythical poet Orpheus.

"The unknown writer seems to have produced this work at the end of the 5<sup>th</sup> century BC. The language he uses has many Ionian elements but this does not necessarily prove that he was of Ionic descent because in antiquity the Ionian dialect was the formal language for academic prose, irrespective of the descent of the writer. It can with certainty be included in the oeuvre of the Ionian philosophers and indeed it includes an excerpt from the work of the philosopher Heraclitus of Ephesus. The writer was an advocate of the theory of nature devised by the philosopher Anaxagoras of Clazomenae who lived and worked in 5<sup>th</sup> century BC Athens, but he also diverges from Anaxagorean teachings.

"The scholars studying the papyrus have attempted to attribute this work to various writers who are not very well-known today (Metrodorus of Lampsacus, Epigenes, Stesimbrotus of Thasos, Diogenes of Apollonia), but the most probable author seems to have been the Athenian seer Euthyphron, a contemporary of Socrates, known to us through Plato. In any event, we do not have the entire text of the book which must have comprised more than one papyrus scroll, but these are not extant."

**COLUMN XXII** All [th]us were named in the same way, as well as they could be, knowing man's nature; that is, that they do not all have the same nature and neither do they all want the same things. When they feel themselves in a position of strength, they say whatever comes into their minds, whatever they want, never the same, out of greed and out of ignorance. Ge [Earth], Meter [mother], Rhea and Hera are the same. She was named Ge out of convention – Ge or Gaia depending on one's dialect – and Mother



because everything is born from her. And she was named Demeter, just as Ge Meter, one of the two names because they were the same. It is also said in the Hymns:

*Demeter Rhea Meter Hestia Deio*

Because she is also named Deio, as she was ravaged during childbirth. And it will become clear, that according to the myths, she gi[ves birth prodi]giously. And Rhea because many and [all sorts] of living things flowed from her – Rhea and [Rheie] dep[ending on one's dialect.] And [He]ra from [...]

**COLUMN XVII** ... existed before it was named. Then it was named. Because the air existed before contemporary beings were created and will always be. Because it was not born, but existed. And why was it named air was made clear above. It was believed, however, to have been born when Zeus was named, as if it did not exist previously. And he said that it (the air) will be the "last" when Zeus was named and this continues to be its name, until the contemporary beings were formed in the same condition, in which they were suspended as older beings. And [it is clear] that the beings became such because of this, and that since they became thus [they remain] within him. This is made evident in the fol[lowing] words:

*Zeus is the head, Zeus is the middle, and from Zeus comes every[thing].*

[By the word] "head" he says enigmatically [that all be]ings [have air] up to their heads. [because he] is the beginning of their comp[osition] ... to be composed ...

**COLUMN XXV** ... and brightness. The beings however from which the moon was made are the whitest of all, they are distributed with the same logic but they are not warm. And there are other beings now who hover in the air remote from each other but in the daytime they are invisible as they are vanquished by the sun's light while at night, one can see that they exist, but they are vanquished because of their small size. And each of them hovers of necessity in such a way that they cannot be joined together. Because otherwise, those that have the same traits would be gathered together with those that comprise the sun. He was made such and as large as described in the beginning of the book. What follows, he puts before him as a shield because he does not want all to become aware. This is evident in the following verse:

*But when the mind of Zeus concocted all.*







# THESSALONIKI: THE EARLY CENTURIES

## The Hellenistic and Roman Periods

A COMPREHENSIVE guide was recently published about the city and its outlying areas<sup>24</sup> in which the reader can find information on both recent and older research. Preparations are also underway to present a synthesis of the entire rescue excavation work that took place in the city before and after World War II. From this synthesis (particularly a broader one with greater depth in the future or with partial publications), one will be able to see clearly the extent of the destruction, particularly in the historical centre of the city, during the post-war decades of reconstruction as well as the total of the ancient urban tissue and the findings both inside and outside the city walls, cemeteries etc.

The place as it existed in the past will become perceptible as a whole and not as a collection of archaeological sites (Forum, Dioikitirio Square, the Palace of Galerius) which for various reasons have remained undeveloped, however significant these locations may be. The lot on Antigoniidon Square in which the foundations of an Archaic temple were recently dug up must be added to the above group. Thus the exhibits in this section were taken from these sites and from the rescue excavations carried out on modern construction sites and in the western and eastern cemeteries of the city, and from random findings from past decades, before and after liberation in 1912.

The only monuments that have survived from the Hellenistic period are very few sections of the walls, most of an important public baths complex on the south eastern corner of the ancient Agora archaeological site and a few Macedonian tombs, inside and outside the city walls. Of the latter, the sites that can be visited are the tomb of the *synoikismos* in the Finikas area of Thessaloniki, which has an exhibition, and the tomb in Ayios Athanasios (a community due west of the industrial zone) whose wall paintings (symposium and others) are among the superb Macedonian works which have survived and confirm remarks in ancient written sources. These paintings, I believe, testify to an artistic tradition different from that of palaces and one that is more robust, direct and popular.

Another tradition can, perhaps, be seen in the burial couches of the Macedonian grave in Potidaia, Chalcidice. This "designer" tradition stands in contrast to the "painterly" tradition of Vergina. The design has an intensity similar to that of the masterpieces of Attic pottery painting and, perhaps, to that of "The Tomb of Persephone" in Vergina.<sup>25</sup>

Thessaloniki was established by Cassander in 315 BC on what is perhaps one of the choicest sites in southeastern Europe, as the ensuing centuries up to our days have shown. The excavations at the Dioikitirio, in front of the modern Ministry of Macedonia and Thrace, indicate that the administrative centre of the city has been located on the same site since its establishment. The best-known shrine in the city is that of Sarapis (Sarapeion), at the beginning of Dioikitirio Street (Vardari district). It was excavated mainly in 1940 and was then covered over or destroyed because of the reconstruction. Fortunately, a large number of findings were saved which shed light on the cult of this Egyptian god. There must have been other shrines to Eastern gods in Thessaloniki and, of course, sanctuaries dedicated to the Olympian gods if one takes into account the large number of shrines and the variety of their typology.



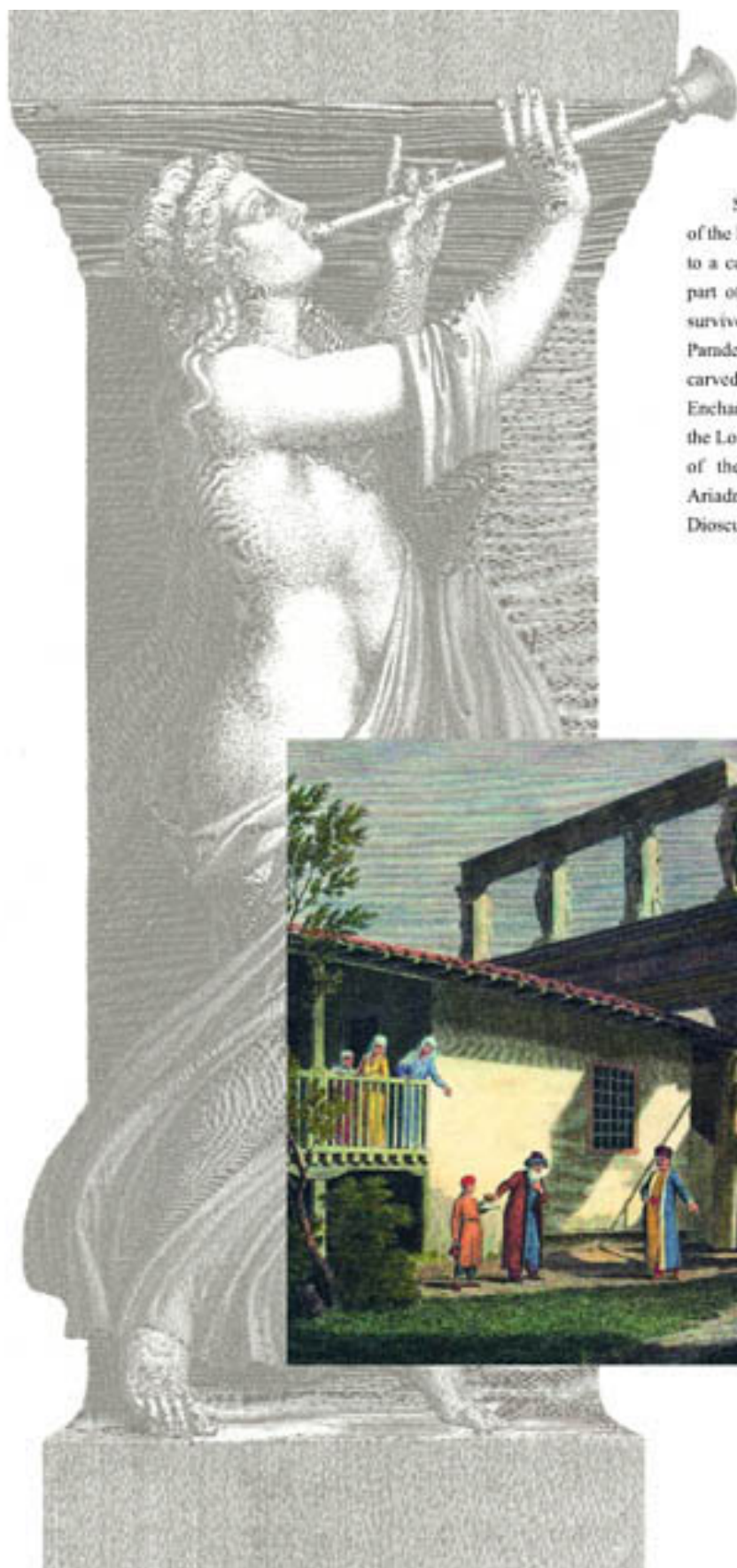
Macedonian tomb at Finikas Thessaloniki: the façade of the tomb and part of the roofed exhibition area.

The Forum, built on the site of its mid-Hellenistic predecessor, contained a baths complex built in the mid 2<sup>nd</sup> century AD, under Hadrian. The Odeum was built at the same time and numerous additions were made later; today, renovated, it has hosted many events. The so-called Cryptoporticus (Hidden Stoa), situated along the southern side of the archaeological site, has also hosted many events and archaeological exhibitions. To the north and south of the Forum there were other public buildings. The south side, which extends to Egnatia Street, has not been excavated at all, while the north side, based on information derived from rescue excavations, could have been a library in one view, or a place where emperors worshipped, in another.

*Aerial view of the Ancient Agora Thessaloniki: the east wing can be distinguished in which is the odeum, the square and the south wing with the Cryptoporticus (Hidden Stoa).*







South of the baths complex was the "Stoa of the Idols". It is believed that the stoa belonged to a complex comprising baths and a palaestra, part of which must have been the *exedra* that survives today on Egnatia Street next to the *Paradeisos Baths*. It is to this complex that the carved piers known as *Las Incantadas* (the Enchanted Ones) belonged; they have been in the Louvre since 1864. They depict basic figures of the Dionysian cycle (*Aeido*, *Dionysus*, *Ariadne*, *Maenad*), as well as *Nike*, *Aura*, *Dioscuros*, *Ganymede*.





The Octagon of the palace of Galerius, aerial photograph (Navarinon Square)



Capital of false pilaster with the figure of Hygieia. It was part of the decoration in the main hall of the Octagon and crowned a pier-shaped protrusion in the wall. Early 4<sup>th</sup> cent. BC.



Capital of a false pilaster in the form of a Cabeiros. Part of the decoration in the main hall of the Octagon and crowned a pier-shaped protrusion of the wall. Early 4<sup>th</sup> cent. BC.





Statue of a young water-bearer.  
A youth is portrayed with an  
amphora on his shoulder which,  
with the help of a pipe, operated  
as a fountain. Thessaloniki,  
mid-2<sup>nd</sup> cent. AD.



An excavation of the entire area between Philippou Street and Egnatia, despite its recent facelift, would be an event of exceptional significance for Thessaloniki (as long as all the necessary prerequisites existed). It would be a gesture of courtesy to the city's past, albeit belated. Such a gesture has started in a way with the work in the Forum and in the Palace of Galerius (Second and Third Community Support Framework).

The last work in the ambitious construction programme undertaken by Galerius (one of the members of the Tetrarchy), the Palace was built in the late 3<sup>rd</sup> or early 4<sup>th</sup> century AD and, with the gradual decline of the Forum, became the administrative centre of the city. The most significant buildings in the complex were, from north to south, the Rotunda (probably a temple dedicated to the divinities worshipped in the city in late antiquity), the triumphal arch (Kamara) and, finally, the palace whose centre was the Octagon. To the east of the Palace was the Hippodrome, very few sections of which have been preserved in the basements of blocks of flats.

During Roman times, Thessaloniki seems generally to have kept the same political and social organisation and lifestyle that it had enjoyed during Hellenistic times. The Odeum in the Forum, the Stadium (a part of which was excavated on Apellou Street) and the Hippodrome would have been the central venues for events, performances, ceremonies and competitions. The Pythian and Olympic Games and the feast of the Cabeiri were celebrated with great pomp. The cult of the Cabeiri was widespread, as was that of Dionysus and of Egyptian deities (Sarapis, Osiris, Isis etc.) There were associations of devotees and professional organisations, such as that of merchants, etc. The lingua franca, naturally, was the descendent of Hellenistic Koine. Thessaloniki was Cicero's place of exile (58 BC) and was visited by Lucian (2<sup>nd</sup> century AD). It also boasts a noteworthy group of poets, who cultivated the Epigram in particular, and Polyacnus whose work, *Strategica*, deals with the art of strategy.

### Thessalonian Poets

The first noteworthy Thessalonian poet was Antipater who began writing ca. 20 BC. In addition to Thessaloniki, he also lived for a time in Rome. Dozens of the epigrams that were included in the *Palatine Anthology* are attributed to him. The epigram, a popular literary genre during Hellenistic and Roman times, was the main genre cultivated in Thessaloniki. Antipater's poetry is significant because, apart from his technique and the quality of his style, he also had a deep knowledge of the literature of the past. His favourite subjects were daily life, society, the lost cities of antiquity, historical figures etc.

An example of his poetry:

VII 705

*Amphipolis, monument of Idonian Phyllis  
washed by the Strymon and the great sea of the Hellespont,  
there yet remain but traces few  
of Brauronia Artemis' temple  
and the waters of the river,  
Amphipolis, thou that once  
the Spartan kings gave battle for,  
art now like a ripped flame-gold rag  
on two shores.*

In the anthology of Stephanos son of Philip from Thessaloniki (which is also to be found in the *Palatine Anthology*), there are also three other Thessalonian poets who lived at approximately the same time as Antipater: Macedonius, Philippos and Epigonos. These poets seem to have constituted the first literary school of Thessaloniki. Examples of this school are:

Macedonius the Thessalonian (symposium epigram)

XI 39

*Yester eve a woman  
was drinking with me  
whom they tell naughty stories about.  
Slaves! Break the glasses...*

Epigonos the Thessalonian (epideictic epigram)

*I was the Maiden once  
the arrow that pierced the heart of all.  
Now, I am only a seeming Maiden,  
an aged Nemesis.  
Yes, by Aphrodite, I no longer  
recognise myself.  
What have I to do with Aphrodite  
other than the vow I gave her?*<sup>28</sup>

As one can easily conclude from the above account, Thessaloniki was one of the most significant cities in the Mediterranean and played a decisive role in historical developments from its establishment until the dissolution of the Roman Empire.



Statuette of Harpocrates  
holding a cornucopia.  
Sarapeion, c. 50 BC.





Gold bracelet in the form of a coiled snake. Clat grave, Neapolis Thessaloniki, 200-150 BC.



Bronze lamp, Thessaloniki, mid-4<sup>th</sup>-early 5<sup>th</sup> cent. AD.

Faience kalathos of Egyptian origin. Bears relief decoration in three bands on the following themes: on the upper band is a hunting scene; on the middle, aquatic birds alternating with lotus blossoms and on the lower band, twelve-petal rosettes. Precious or semi-precious stones must have been set in the indentations. Cist grave Neapolis Thessaloniki, 200-150 BC.





Two-faced glass unguent cruet  
of Syrian or Palestinian origin.  
Ravenna Thessaloniki,  
2<sup>nd</sup>-3<sup>rd</sup> cent. AD.



Small glass amphora ("Phoenician unguent  
cruet"). Polychemo Chalcidice.



Glass baby's bottle. Cemetery of Vardari  
Thessaloniki, 1<sup>st</sup>-4<sup>th</sup> cent. AD.



Glass bracelet, 1<sup>st</sup>-3<sup>rd</sup> cent. AD.





Glass birds. These are rare unguent cruets, with the mouth in the tail. Thessaloniki, 1<sup>st</sup> cent. AD.



Terracotta figurine of a female with one foot on an elevation. Cist grave Neapolis Thessaloniki, 200-150 BC.

BELOW: Terracotta figurine of a maenad sleeping in the hollow of a rock. Cist grave Neapolis Thessaloniki, 200-150 BC.



Terracotta figurine of  
Aphrodite "in the gardens".  
This was a popular statuette  
type in the last quarter of  
the 5<sup>th</sup> cent. BC that survived  
for many centuries  
both in sculpture and in the  
manufacture of figurines.  
The colours on the figurine  
have been very well  
preserved, and the base is  
decorated with relief crotes.  
On the back is the incised  
name of the manufacturer  
Monomachos. Cist grave,  
Nespoli Thessaloniki,  
1<sup>st</sup> cent. AD.







Head of Apollo with long hair and a wreath of laurel leaves. Unknown origin, 2<sup>nd</sup> cent. AD.



Head of Isis. The hair was coloured and possibly gilt. From the broader site occupied by the sanctuary of the Egyptian Gods, early Antonine period.







Relief of the Celtic goddess Epona. The Celtic goddess of horses and stables is sitting on a throne, flanked by two pairs of horses turned toward her. This relief is the sole witness to the presence of Epona in Macedonia, whose cult spread to Galatia and along the Rhine and Danube rivers. The presence of the goddess may possibly be due to Galerius, who was from a Danubian region. Early 4<sup>th</sup> cent. AD.



Clay figurine of Eros-Psyche, on a base with a relief bust of Paa. Thessaloniki, circa mid-1<sup>st</sup> cent. AD.



Table-support with Eros leaning on an upside down torch, on one long side of which the abacus is touching the wall. This was the support of a single-footed square table. Thessaloniki, 175-200 AD.



Terracotta figurine of a woman nursing a child (*kouroutrophos*) on a little donkey, Thessaloniki, 1<sup>st</sup> cent. AD.



Terracotta figurine of a fruit seller, Ramona Thessaloniki, late 2<sup>nd</sup> early 1<sup>st</sup> cent. BC.





Terracotta figurine of a New Comedy actor,  
Ramonas Thessaloniki, 2<sup>nd</sup> half of the 2<sup>nd</sup> cent. BC.

Silenus sleeping, with a large jar as a pillow. The jar has a hole in it to accommodate a water pipe. These fountain statues could be found in wealthy private homes or villas, but also in public complexes, such as baths or theatres. Unknown origin, late Hellenic period.



Bust of bearded man. The person portrayed is a mature man with a calm, thoughtful expression, a man of culture, i.e. a philosopher, poet or orator. Unknown origin, Antonine period.

Head of a bearded man. The expression on the face, dominated by large almond-shaped eyes with a contemplative, melancholy look, places the portrait in the category of "philosophers". Thessaloniki, Antonine period.





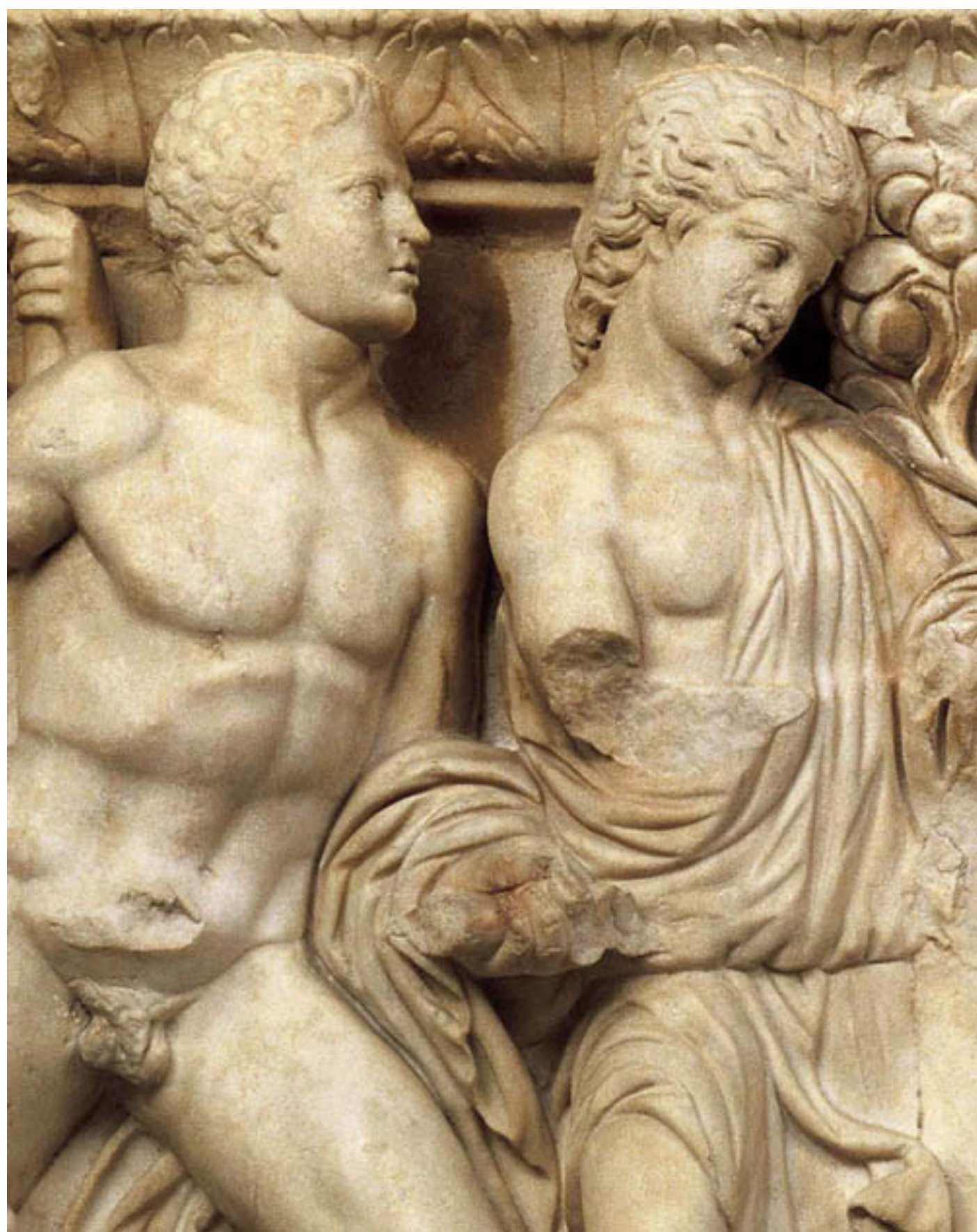




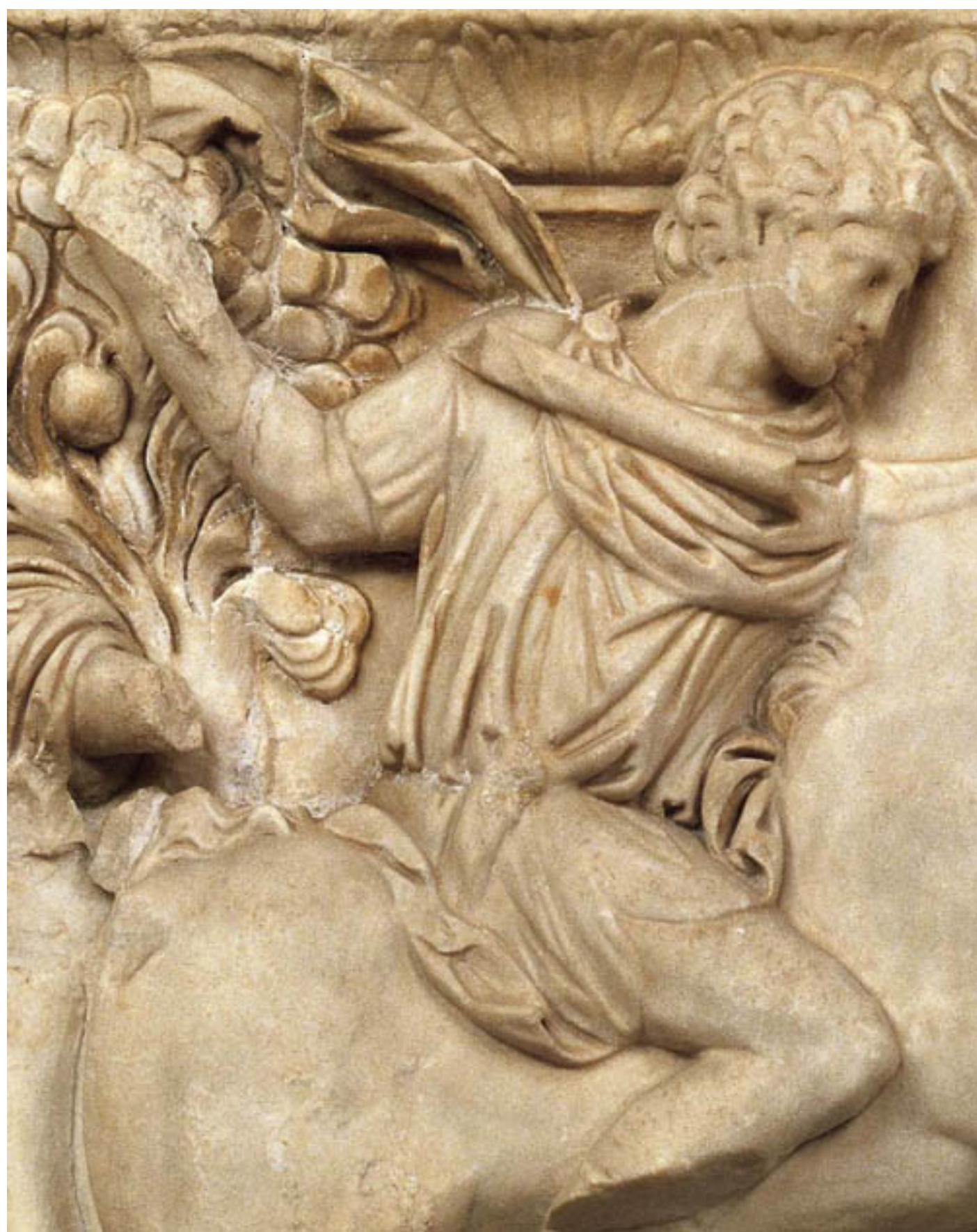
Section of an Attic sarcophagus with Meleager. The sarcophagus is decorated with monumental high-relief figures. In the centre is Meleager on horseback with a javelin attacking a boar (myth of the Calydonian boar). Atalanta is running in front of the horse. The other figures are hunters. Unknown origin, early 3<sup>rd</sup> cent. AD.













340 –

Portrait of a man from a relief. A mature man is portrayed who gives the impression of being an austere, ascetic person. Work by a capable artist with the intention of conveying facial features, Thessaloniki, 1<sup>st</sup> cent. BC.





Ionic head of a girl with a noble face. Once believed to be a portrait of the empress Sabina, it is now certain that it was a private portrait. Thessaloniki, era of Hadrian (117-138 AD).



Ionic head of a girl with her hair arranged in a "melon" type style. Thessaloniki, Severan period (193-235 AD).



Female portrait from a round funeral relief. Thessaloniki, Flavian period.



Male portrait from a round funeral relief. Thessaloniki, Flavian period.



Head of a woman with a "melon" type of hair style. Thessaloniki, Severan period.





Iconic head of a girl 8-10 years old with hair in a bun secured with an elaborate ornament. Unknown origin, rule of Trajan.

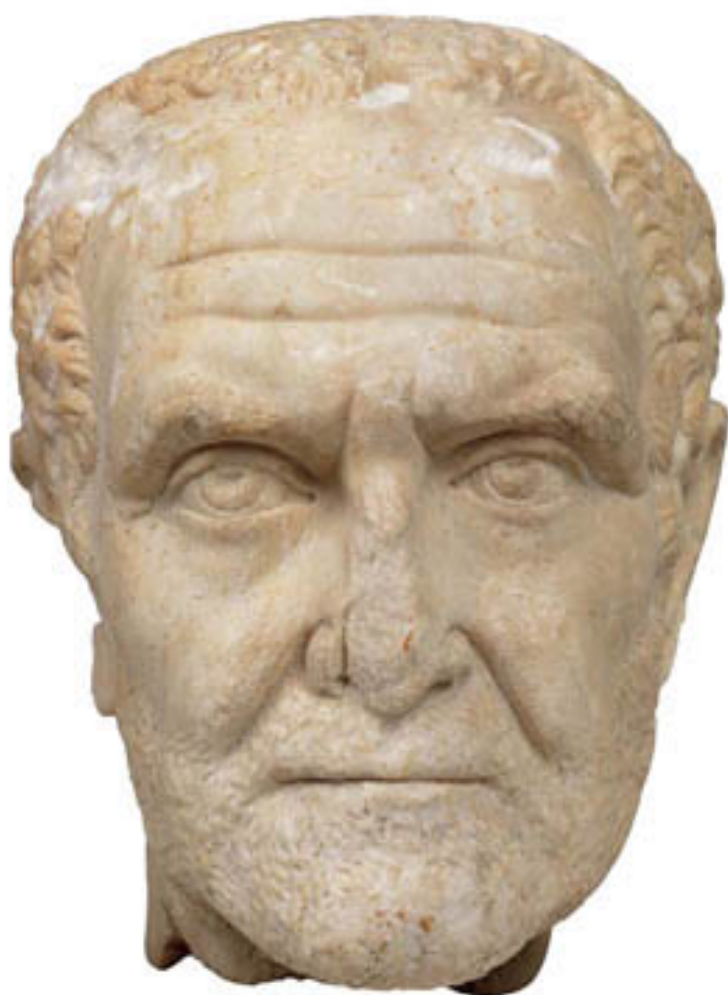


Iconic head of a boy. Unknown origin, rule of Trajan (100 AD).





Iconic head of a mature bearded man. Thessaloniki, Severan period.



Iconic head of an older man with a high forehead creased by two horizontal wrinkles. Thessaloniki, age of military emperors.







Herm with the iconic head of a young man. The superb workmanship and expressiveness of the face demonstrate the skill of the sculptor. Thessaloniki, Antonine period.



Iconic head of a mature man with large almond-shaped eyes and a penetrating gaze. Thessaloniki, Antonine period.

Head of a woman. This may be the earliest head which, during the reign of Claudius, was reworked into a portrait of Livia, Claudian period.







Section of a mosaic depicting a scorpion with contest wreaths, surrounded by a "rainbow"; Thessaloniki, 3<sup>rd</sup> cent. AD.

Section of a mosaic with foliate decoration. Thessaloniki, 3<sup>rd</sup>-4<sup>th</sup> cent. AD.



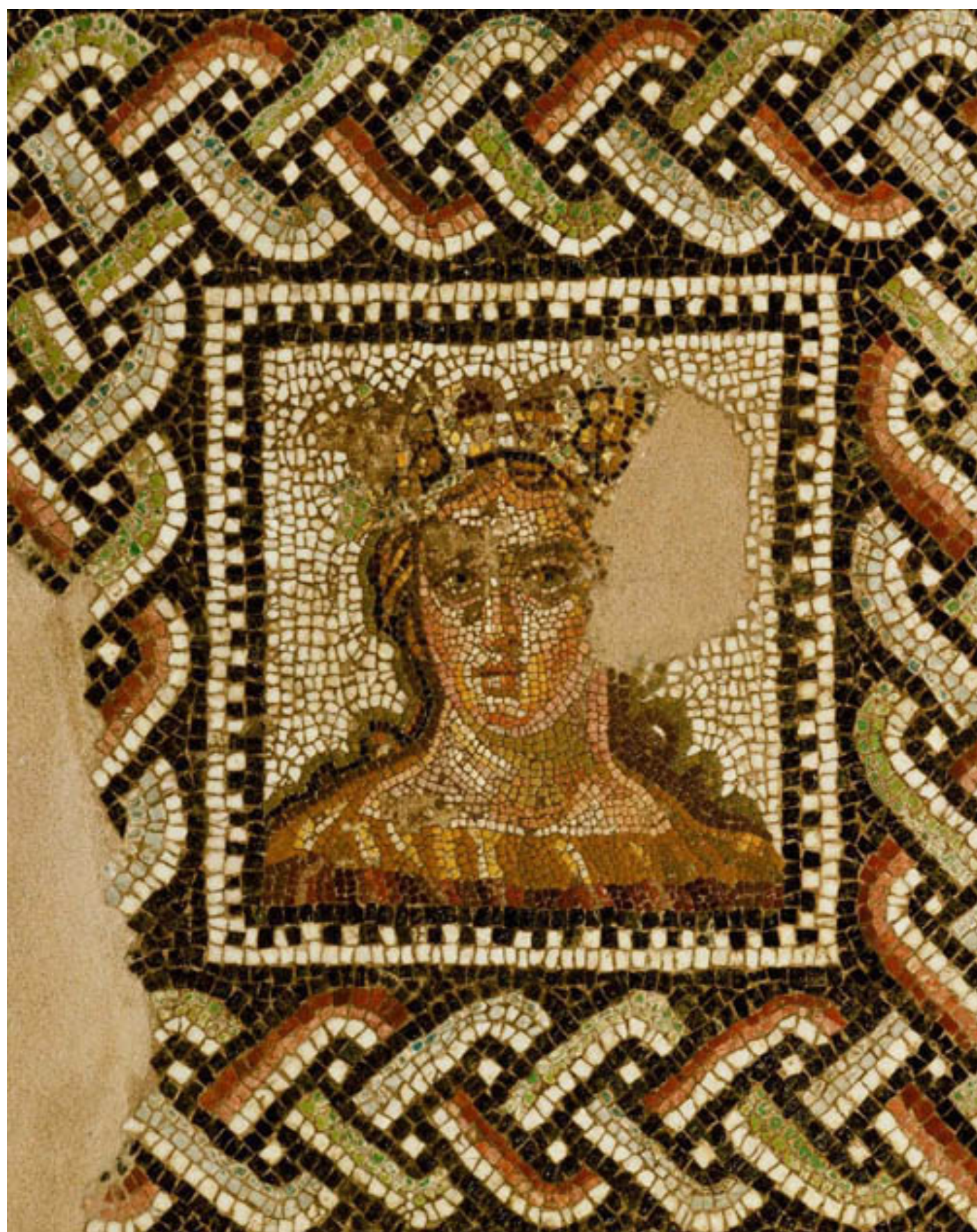
[Pgs. 352-353] Section of a floor mosaic found in a bath. A multicoloured band surrounds the square emblem containing busts of Dionysus (right) and a woman (left). Thessaloniki, 3<sup>rd</sup> cent. AD.

Section of a mosaic surrounded by a wavy band. Thessaloniki, 3<sup>rd</sup> cent. AD.















Statue of a man wearing a cuirass, probably Hadrian. The figure is standing majestically, holding a sword in his left hand, which has not survived. To the left is the kneeling figure of a barbarian with anguish clearly manifest on his face. The cuirass of the emperor bears the relief scene of the crowning of the *tropaion* by two Nikes. The *tropaion* (trophy) consists of the body of a tree on and beside which arms have been placed, while at the base are two barbarians with their hands tied behind their back. Thessaloniki, age of Hadrian.





Head of Serapis with traces of colour and polishing, indications that it was gilded. Thessaloniki, 2<sup>nd</sup> half of 2<sup>nd</sup> cent. AD.



Ionian capital from the Archaic temple in Thessaloniki that was found in the church of Panagoudas. Thessaloniki, late 6<sup>th</sup> cent. BC.





Round bronze medallion with the bust of Athena, very likely a decorative feature on a wooden chariot. Instead of a helmet, Athena is wearing the humanised mask of a Medusa. Cemetery of Thessaloniki, late 2<sup>nd</sup>-early 1<sup>st</sup> cent. BC.



Bronze heads of panthers and dogs. Cemetery of Thessaloniki, late 2<sup>nd</sup>-early 1<sup>st</sup> cent. BC.





Relief dedicated to Isis. The ear is that of Isis and expresses the goddess' attribute of hearing the prayers of the faithful. This is a votive offering by a Roman merchant established in Thessaloniki. Sarapeion, 1<sup>st</sup> cent. BC-1<sup>st</sup> cent. AD.





Atlas as a figure of  
Asclepius on a pilaster.  
Sarcophagus.



Statue of Aphrodite, of the Louvre-Neapolis or Aphrodite "Fréjus" type. The goddess is standing with her right arm raised and holding her himation up high, while her left arm is holding it down, creating an original, masterfully sculpted treatment of drapery. Copy of Classical sculpture with Polyclitan elements as regards the stance and balance of the figure. Sarapeion, 1<sup>st</sup>-2<sup>nd</sup> cent. AD.







Head of a statuette of Dionysus. The god is depicted with youthful features and wears a lavish ivy wreath. Ancient Agora Thessaloniki, Cryptoporticus, 2<sup>nd</sup> half of the 2<sup>nd</sup> cent. BC.





Head of a statue of Athena of the Medici type, which was reworked into a portrait of Julia Domna. The holes were intended for the addition of curls and metal ornaments, as well as for the cheekpieces of the helmet. Copy of a work by Phidias or one of his pupils. Thessaloniki, near the Ancient Agora, Severan period. Pg. 362: (BELOW) Sides and back view of same head.



Detail of medallion with the bust of the goddess Tyche of Thessaloniki; this is a reworked portrait of Augusta Galeria Valeria, wife of Galerius, with the addition of a castellated crown.



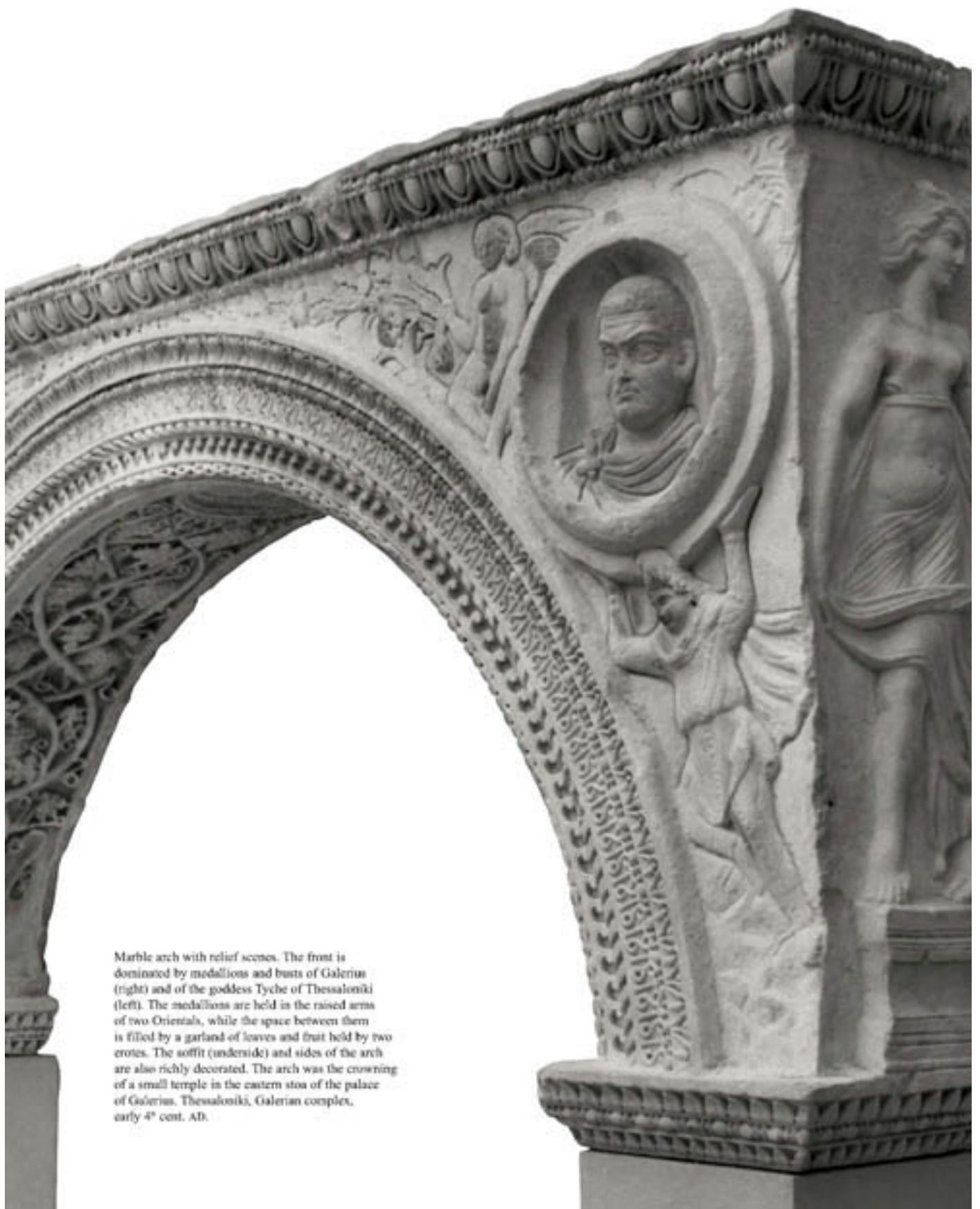
Detail of medallion with the bust of Galerius, who is portrayed as the deified founder of the city.



Detail of medallion with the bust of Dionysus: the god is wearing a hide on his shoulders and a rich wreath of vine leaves and ivy on his head.







Marble arch with relief scenes. The front is dominated by medallions and busts of Galerius (right) and of the goddess Tyche of Thessaloniki (left). The medallions are held in the raised arms of two Orientals, while the space between them is filled by a garland of leaves and fruit held by two erotes. The soffit (underside) and sides of the arch are also richly decorated. The arch was the crowning of a small temple in the eastern stoa of the palace of Galerius. Thessaloniki, Galerian complex, early 4<sup>th</sup> cent. AD.



Left side of the arch: with one hand, goat-footed Pan holds a syrinx to his mouth, in his other, he holds a shepherd's staff. His hoof is resting on a round box, under the lid of which a snake can be seen.

Right side of arch: semi-nude Nymphe  
whirls in a dance movement.











Head of Vespasian, reworked head of Vitellius. The face of the emperor is wearing a morose expression and a stern glance. Unknown origin, Flavian age.

Female (?) head. From the site on which inscribed plaques were found with the names of members of Alexander the Great's family, Thessaloniki, near the Ancient Agora, 150-200 AD.







## EPILOGUE

A VISIT to the Archaeological Museum of Thessaloniki (AMT) will soon become the most essential prerequisite for those wishing to acquaint themselves with Macedonia's past. But this acquaintanceship with the past would not be complete without also visiting the Museum of the Royal Tombs of Vergina and some of the local archaeological museums, certain of which – such as those at Dion or Aiani – are part of highly significant archaeological sites.

Our consideration of all of the objects in the AMT that are set out in this book, including finds from archaeological sites and artefacts from all the museums, is not limited to a visual impression, pleasurable or not, or to a personal aesthetic assessment. It is a multifaceted overview, perhaps with some reservations in terms of completeness, but nevertheless defined by knowledge of all or some of the inhabitants' social, economic, spiritual and religious life.



Statue of Octavian Augustus. Owing to the storage conditions, it was possible to photograph *only* the upper part of the statue for this book. The statue was made of separate pieces of marble (lower part of the body, torso, right arm and head). The emperor is standing according to Polyclitus' "Canon", holding a sceptre or spear with his raised right arm, while his left hand may have been holding a sword in its sheath. Thessaloniki, Julio-Claudian period.



Decades ago, particularly in the inter-war period and after World War II, the approach to artefacts was at best determined by post-Kantian aesthetic categories and by the views of German art historians on works of art from historical times.

Regarding the prehistoric period, a more pragmatic approach was developed that sought expert views based on scientific research. There was a clear attempt to connect the Bronze Age civilisation of the Aegean to the narratives of Homeric and other epics and to the writings of the East.

Later, during what we call the period of Modernism, the views of archaeologists working in prehistory began to become more positivistic because of the involvement of science in archaeology. The archaeologists who studied historical times modified their idealistic tone and became more technocratic. In the Post-Modern era, which whether we like it or not we are currently experiencing, the positivist spirit of Modernism in prehistoric archaeology is endeavouring to transform itself by avoiding scientific statements and welcoming new fields of enquiry in archaeology, that would have been unthinkable in the past (feminist archaeology, that of marginal population groups, the archaeology of the household, of daily activities, etc.)

We believe that the Archaeological Museum of Thessaloniki exhibition programme covers these versions of the past as well, to the degree possible, demonstrating persuasively once again that there can be no dividing line between past and present since, among other things, ancient objects elicit constant dialogue.

1. I. Vokotopoulou *et al.*, 1986, *Θεσσαλονίκη από τα προϊστορικά μέχρι τα χριστιανικά χρόνια* (Thessaloniki from the prehistoric to the Christian years), Exhibition Guide, Archaeological Museum of Thessaloniki (AMT), pub. Archaeological Receipts Fund (IAP). For the significant earlier history of the subject, see G. Kondomenidis «Τα Μουσεία της Θεσσαλονίκης» (The Museums of Thessaloniki), reprint in the magazine *Diagoniss* 11, May-August 1982, Thessaloniki; and I. Vokotopoulou, *Οδηγός Αρχαιολογικού Μουσείου Θεσσαλονίκης* (Guide to the Archaeological Museum of Thessaloniki), Kapon Editions, 1996.
2. A. Giannacopoulos, *Πατριολόγος Καραγιάννης 1903-1976* (Patriklos Karantinos 1903-1976), doctoral dissertation, Faculty of Architecture, Polytechnical School, Aristotelian University of Thessaloniki, National Bank of Greece Cultural Foundation, (MBT), 2004.
3. I. Vokotopoulou, *Τα πρώτα 50 χρόνια της Εφορείας Κλασικών Αρχειοτήτων Θεσσαλονίκης* (The First 50 Years of the Thessaloniki Ephorate of Classical Antiquities), "Thessaloniki after 1912", Conference Proceedings (1-3 November 1985), Centre for the History of Thessaloniki 1986.
4. P. Adam-Veleni (ed.) *Θεσσαλονίκη Φιλίππου Βασίλισσας. Μακέτες για την αρχαία Θεσσαλονίκη* (Queen Thessaloniki daughter of Philip), Papers on ancient Thessaloniki, University Studio Press 1985.
5. In particular: either as a whole or isolated, up to 1982, Kondomenidis (*op.cit.*) and throughout all of the 1980s, M. Andonikos *et al.*, *Τα Ελληνικά Μουσεία* (The Greek Museums), Ekdotike Athenon 1974, 1995, pp. 267-290; up to the mid-1990s, Vokotopoulou 1996 (*op. cit.*); regarding the metalwork exhibition *Θησαυροί της Αρχαίας Μακεδονίας* (Treasures of Ancient Macedonia), Exhibition Catalogue, IAP 1979; regarding Sindos: I Vokotopoulou, Ek. Despina, V. Misaclidou, M. Trivris, *Σίνδος* (Sindos), Exhibition Catalogue, Archaeological Museum of Thessaloniki, IAP, 1985; Sculpture Hall: G. Despina, Th. Stephanidou-Trivris, E. Voutyros, *Κατάλογος γλυπτών του Α.Μ.Θ. Ι* (Catalogues of Sculptures at the AMT I), National Bank of Greece Cultural Foundation, 1997 and Catalogue of Sculptures AMT II, National Bank of Greece Cultural Foundation, 2003.
6. D. Papankolaou-Bakiri (curator) *Καθημερινή ζωή στο Βυζάντιο* (Daily life in Byzantium), Exhibition Catalogue, Thessaloniki, White Tower, Ministry of Culture 2002.
7. At this point, it should be noted that we are already planning extensive guides for all five sections of the re-exhibition to provide information to experts and other readers alike. It is clear that the goal of this plan is to make the five guides a synthesis of research in all related fields over the last twenty years, during which the (equally important and attractive) dynamic inertia of decades past was replaced by a great increase in personnel at all levels, in conservation excavations, in excavation works funded by the Second and Third Community Support Framework, in excavations within the framework of major construction projects, in the positive media publicity given to archaeological work (especially after the Vergina find) and the international media publicity for the work accomplished by exhibitions, in the holding of an annual conference on the Archaeological Work accomplished in Macedonia and Thrace (AWMT), in the increased interdisciplinary and archaeometric capabilities, and in the dynamic institutional interventions by the Ministry of Culture (new archaeological law, new organisational chart for the Ministry of Culture, new museum policy).
8. Regarding excavations, surface explorations etc., readers who are interested in the research can refer to the 16 volumes of ARMT (The Archaeological Work in Macedonia and Thrace) that have been published to date, and to the relevant index volume.
9. Bibliographical recommendations regarding Section 1: ARMT, pub. IAP, By February of 2004, 16 volumes had been published, one each year without fail (the last one for 2002), containing papers by archaeologists about the excavations in Macedonia and Thrace. This is the richest and most reliable source of primary information. See also G. Papathanasopoulos (pub.) *Αποδόσεις προϊστορίας στην Ελλάδα* (Neolithic Civilisation in Greece), Museum of Cycladic Art 1996 (also available in English), D.V.

Grammenos (ed.) *Recent Research in the Prehistory of the Balkans*, Publications of the Archaeological Institute of Northern Greece, No. 3, Archaeological Receipts Fund (IAP) 2003; D.W. Bailey, *Balkan Prehistory*, Routledge 2000.

10. Recently and briefly, D.V. Grammenos, "Introduction" in D.V. Grammenos - E.K. Petropoulos (eds.) *Ancient Greek Colonies in the Black Sea*, I-II, Publ. of the Arch. Inst. of Northern Greece, No. 4, Archaeological Receipts Fund (IAP) 2003; and Petropoulos 2003, "Problems in the History and Archaeology of the Greek Colonisation of the Black Sea" in D.V. Grammenos - E.K. Petropoulos (eds.) pp. 17-92.
11. Recently I. Morris, *Archaeology as Cultural History*, Blackwell 2000; J. Whitley, *The Archaeology of Ancient Greece*, Cambridge University Press 2001; A. Mazarakis-Ainian, "From Rulers' Dwellings to Temples: Architecture, Religion and Society in Early Iron Age Greece (1100-700 BC)", *Studies in Mediterranean Archaeology*, Vol. CXXI, Paul Åström Förlag 1997, especially pp. 77-133.
12. Morris, *op.cit.* pp. 102-105; Whitley, *op.cit.* pp. 102-133.
13. At this point in the thematic units of this section of the AMI re-exhibition, which follows immediately after the previous one and occupies most of the "large ♣", we cite the following assurances to the readers of these pages and to future visitors: regarding almost all the concepts that follow, and always based on the principle that "things" come before "words", specific archaeological material will be exhibited together with accompanying textual and visual information. We believe that in this way, the past becomes more familiar, since there is more room for individual approaches (in accordance with each person's interests), e.g. ideological, comparative or critical – in the sense of critical theory and philosophy. We also believe that by juxtaposing this subject with the next, the present and future reader will be advised of the enormous breadth of the issues raised by current archaeological research in Macedonia. The subject matter in the present volume is accompanied, not exhaustively, of course, by photographs of objects in the exhibition, which illustrate the variety of its themes and associate them with the material culture of the various ages.

## KINGDOM OF MACEDONIA

### FROM THE KINGDOM TO LATE ANTIQUITY IN MACEDONIA

**The place:** Topography / Landscape / Environment / Ancient cartography

**The time:** Dating / Ancient measurements of time / Technologies for measuring time

**The population:** Calculated on the basis of: Settlement traces / Cemeteries

**Social life:** Administration, laws / Army / Family – Institutions – Social status, slavery / Education / Ceremonies – Public events / Games – Sport

**Private life:** Sexual behaviour / Household, furnishings, symposium, toys

**Religion:** Gods and heroes / Public Religion – Worship / Temples / Sanctuaries / Votive offerings / Private religion – Worship / Objects / Magic

**The economy, industry, communications:**

Agricultural production / Livestock production / Plant production

**Industrial production:**

Pottery / Terracotta figurines / Miniature art / Metalwork / Woodwork / Construction / Clothing, footwear, jewellery, personal grooming, hairdressing / Food, drink / Glass-making / Weaving / Trading, commerce / Occupations / Communications / Writing / Travel, road network / Coins

**Technology:** Sources of energy / Raw materials / Metallurgy / Quarries, mines

**Spatial organisation:** Town planning / Public works / Water supply, sewerage, fountain buildings / Baths / Agoras / Theatres / Temples / Gymnasia / Palaces / Private residences

**Arts and letters:** Theatre / Music, musical instruments / Poetry / Rhetoric / Philosophy / Sculpture / Portraits / Painting / Mosaics / Science / Myth

**Death:** Cemeteries / Graves / Gravestones / Funerary customs

**Historical figures**



## THESSALONIKI: THE FIRST CENTURIES

### Hellenistic period

Historical Diagram – Maps / The Place / The Inhabitants / Social Life / Private Life / The Houses / The Household / Games  
 Religion – Gods and Heroes: Gods and Heroes / Objects of Devotion  
 The Economy: Pottery / Terracotta Figurines / Miniature Art / Stone Work / Clothing / Personal Grooming / Jewellery / Glass-Making  
 Arts and Letters: Theatre / Myth  
 Death: Gravesites / Funerary Customs

### Roman Period

Historical Diagram – Maps / Place / Time / Timekeeping and the Calendar of the Ancients  
 Population: Social Life / The Military / Family / Social Strata / Slavery / Ceremonies – Public Events / Sport  
 Private Life: Household / Games  
 Religion – Gods and Heroes: Gods and Heroes / Public Religion / Private Religion / Native Offerings  
 Economy: Hunting / Agriculture / Pottery / Terracotta Figurines / Stone Work / Clothing / Footwear / Personal Grooming / Hairdressing / Jewellery / Glass Making / Weaving / Trading – Commerce / Professions / Merchants / Travelling  
 Spatial organisation: Fountain Structures / Gymnasia  
 Arts and Letters: Theatre / Philosophy / Sculpture / Portraits / Painting / Mosaics / Myths  
 Death: Graves / Gravesites / Funerary Customs  
 Archaic Temple  
 Dioikitiko (Administration)  
 Sanction  
 Forum  
 Galerian Complex  
 Historical Figures

14. For example, N.G.L. Hammond «*Ἱδρύσθη καὶ ἀποδείσθη τοῦ Μακεδονικοῦ Βασιλείου*» (Establishment and Consolidation of the Macedonian Kingdom) in M.E. Sakellarios (pub.) *Μακεδονία* (Macedonia), Ekdotike Athenon 1982, pp. 64-80; C. Santanglous-Paliadeli, *Μακεδονία* (Macedonia), Paratiritis 2003, pp. 35-49; K. Romiopoulou-G. Touratsoglou, *Μικρά, Νεχροταφείο νεοελληνιστικών - πρώιμων ελληνορωμαϊκών χρόνων* (Miera, Cemetery of the late Archaic to the early Hellenistic years), Publications of the Archaeological Bulletin No. 83, YAP 2002, pp. 26-31.

15. *Op.cit.* p. 64.

16. For example recently, N. Eustratiou, *Εθνοαρχειολογικές αναζητήσεις στα Ποταμολόγια της Ρόδου* (EthnoArchaeological quests in the Potmak villages of Rhodes), Vivia Publications, 2002.

17. This exhibition aimed to replace that of the findings from Vergina, which was moved entirely to the Royal Tombs Hall, where it more properly belonged. This exhibition on Vergina closed in the autumn of 2003; it had been impressive and worthy of the unique findings. The exhibition "The Gold of Macedonia" can still be seen in the main exhibition area of the New Wing of the AMT, awaiting its new venue and a revitalised version. Its new home will be in the "small 5" section of the renovated AMT; this exhibition alone will be mounted during the Olympic Games as the basic cultural event in Thessaloniki which is, after all, one of the Olympic cities. Replacing the Vergina find was not a problem since the gap, in terms of both quantity and quality, was filled by the Derveni find and the many gold artefacts from the cemeteries of central Macedonia. The exhibition in the New Wing occupies only 300 metres<sup>2</sup> while the "small 5" section has an area of almost 600 metres<sup>2</sup>. The empty space will be filled as follows:

1. With the findings from the two most significant graves in the Sindos cemetery and two others from the Derveni cemetery.

2. With new, hitherto unknown gold objects from the excavations of recent decades, the number of which, for obvious reasons (large public projects, the expansion of residential areas, and more scrupulous monitoring of excavations etc.), has increased dramatically.

3. By exhibiting anew the Derveni papyrus, this exhibition opened recently and has been highly successful. If we exclude this latter which is simply the addition of one item and not a separate unit, the thematic units remain the same as those proposed then: Gold in the Ancient World. The Use of Gold. The Technology of Gold. The Archaeology of Death: Gold and Other Findings from the Cemeteries of Central Macedonia. The Derveni Papyrus.

18. We should note at this point that, especially with regard to Greek jewellery, the Ministry of Culture organised an exhibition at Thessaloniki's Villa Bianca in 1997 within the framework of the Cultural Capital, which included many pieces from our collection. [*To Ellēniko anagkaron, 6000 xronia pnyaidon* (Greek Jewellery: 6,000 Years of Tradition), Thessaloniki, Villa Bianca, Exhibition Catalogue (21 December 1997 – 22 February 1998), TAP 1997]. At this exhibition, the visitor could trace the development of jewellery all over Greece from the Neolithic to the Bronze Age, through antiquity and the Byzantine era and up to modern times. At that time, Professor G. Choumouriades published a book rare in the annals of Greek publishing in which he transported his readers through the history of jewellery from Greece and from the rest of the world in the eras mentioned above (*To xronos tou anagkarou* [The Gold of the World], Capon Publications), having read this book, one can more fully assess the contents of our exhibition. From the book one can see that at all times and in all corners of the world – not necessarily because the raw material was easily available – there were and are amazing works of art in gold (jewellery, vessels, coins, accessories for fabrics, weaponry, furnishings, funerary lamakes, thrones, etc.). The same methods (casting and hammering) existed everywhere and are timeless. Additional decoration was applied by engraving, embossing, granulation and filigree, and by the use of semi-precious or precious stones. Gilding was also a very widespread method. Finally, one can see that the methods of mining or collecting gold remained the same everywhere. (*O xronos tou anagkarou* [The Gold of Macedonia], AMT Exhibition Catalogue, TAP) At the beginning of the exhibition, the main areas in which impressive gold findings have been unearthed are shown on a map: Egypt, Babylonia, Scythia, Bulgaria, Mycenae, Vergina, Poliochni, Knossos and Etruria.
19. P. M. Koufopoulos – S. V. Mamaloukos, *Ayiospiteres metaallotexnia. Apō tou 18<sup>o</sup> ston 20<sup>o</sup> aiōna*, (Old Athos Metalworking. From the 18<sup>th</sup> to the 20<sup>th</sup> Century), ETBA Cultural Technological Foundation 1997.
20. G. Themelis, G. Touratsoglou, *O taphos tou Derfēniou* (The Graves of Derveni), TAP 1997.
21. N. Kaltsas, *Acanthos I* (Acanthus I), TAP 1980.
22. E. Giani published a paper on the krater in 1978. See *O spoudaios tou Derfēniou* (The Derveni Krater), Archaeological Society.
23. These texts were published for the temporary exhibition of the papyrus mentioned above. This exhibition was the last in the *Gold of Macedonia* cycle, a unit on the topic of "The Archaeology of Death".
24. P. Veleni, *Thessalonikē vepōides, βερύλασσα, γυγυρίων*, (Thessaloniki: Nereid, Queen, Mermaid), Zitros 2001. The AMT's brief exhibition at the Tellogleio Institute of Thessaloniki on the occasion of the EU Summit Meeting (August 2003) essentially constitutes the nucleus of this proposal to hold a re-exhibition [see the guide to the Archaeological Museum of Thessaloniki (AMT) exhibition, D. V. Grammenos (pub.), *Phantasiē Thessalonikē* (Roman Thessaloniki), Guide to the AMT's exhibition at the Tellogleio Institute of Thessaloniki (translated into English), Altintzis Publications, Archaeological Receipts Fund (TAP) 2003]. In addition to this guide in which specialists shed light on various aspects of Roman and Hellenistic Thessaloniki, in 1985, the year of the celebrations to commemorate the 2300<sup>th</sup> anniversary of the founding of the city, the AMT published a significant work [Veleni (ed.), 1985, op. cit.] containing reprints of important articles on archaeological activity in the city. As mentioned above, a guide was also published (Vikopoulou et al. 1986, op. cit.) and an exhibition on Thessaloniki was organised at the AMT by the 16<sup>th</sup> Ephorate of Prehistoric and Classical Antiquities.
25. M. Tsimbidou-Avlonitou, *O μακεδονικός τάφος του Αγ. Αθανασίου και του Φωδύου Θεσσαλονίκης. Συμβολή στην ταυτοποίηση των ταφικών μνημείων της Μακεδονίας* (The Macedonian Tomb at Ayios Athanasios and Finkas of Thessaloniki. Contribution to the Painting of Funerary Monuments of Macedonia). Doctoral dissertation at the Aristotle University of Thessaloniki (published by TAP); M. Andronikos, *Βεργίνα II, Ο τάφος της Περσεφόνης* (Vergina II, The Persephone Tomb), Archaeological Society 1990. The Archaeological Society also published Chr. Saitoglou-Palladeli's monograph on the wall paintings in Philip's tomb. Regarding the Potidaia tomb, see K. Sismanides, *Κλίμακας και κλινοσκελετοί ταφικών μακεδονικών τάφων* (Burial couches and couch-like structures in Macedonian Tombs), TAP, 1997.
26. G. Tsames, *Λαγραφία και βυζαντινά επιγράμματα Θεσσαλονικιων και άλλων Μακεδόνων ποιητών* (Ancient and Byzantine Epigrams by Thessalonian and Other Macedonian Poets), 2 volumes (Thessaloniki Cultural Capital of Europe '97), Bibis 1997.

## A C K N O W L E D G E M E N T S

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To the permanent and temporary technical staff of the AMT for moving the artefacts under highly adverse conditions, owing to the fact that virtually all the AMT's exhibits were in storage; and to secretary Ms Maria Gerothanas.

To the Photography Archive of the Benaki Museum, to the National Bank of Greece Cultural Foundation (MIET), to the AUT professor-excavators S. Andreou, K. Konakis and M. Tiverios, to the archaeologists of the 16th Ephorate of Prehistoric and Classical Antiquity (EPKA) El. Anagnostopoulou-Hatzipolychroni, P. Adam-Veleni, V. Misailidou, K. Tzanavaris, and Ev. Psalaki-Pantemali, and to architect T. Athanasiou of the 16th EPKA, as well as to professors K. Warille and I. Aslunis.

## P H O T O G R A P H S A N D D R A W I N G S

Adam-Veleni, P.: 315 (above) ©

AMT Archive and 16th EPKA: 18, 20, 24, 66, 68-71, 97, 309, 310, 312, 313, 314, 354, 364-367, 373 ©

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Benaki Museum Photography Archive: 12, 14, 16 © Benaki Museum.





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MUSEUM OF  
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